28 1960

Extremes of Jazz Meet Nightly in the 'Village'

Modern Quartet and Ornette Coleman's Unit at Vanguard

New York

By JOHN S. WILSON

The Modern Jazz Quartet and the Ornette Coleman Quartet are holding what might be considered a jazz summit meeting at the Village Vanguard this week and next. These two groups, which opened an engagement there Tuesday night, have achieved status as the most controversial jazz groups to appear during the past decade.

They have done this by totally divergent means. The controversy roused by the Modern Jazz Quartet centered several years ago on its use of forms and devices associated with European music, particularly its fondness for fugues. Jazz followers who were nettled by this borrowing from nonjazz sources accused the quartet of status-seeking and of a patronizing attitude toward jazz.

Those who were accustomed to the casual rough-and-tumble of the old-time jazz musicians sneered at the solemn and formal appearance of the quartet and called them "bearded undertakers." Younger, bop-bred fans asserted that the only man in the group who could swing was vibraharpist Milt Jackson. They accused the the group's musical director and pianist, John Lewis, of stifling Mr. Jackson (who was a major figure of the bop period in the Nineteen Forties) and of being devoid of any jazz instinct himself.

New Style Produced

Yet some of these very qualities—the imposition of European forms on a jazz foundation, the formality and precision of the quartet's approach to its music—attracted a growing following, especially among those who were not normally interested in jazz. There was a period about four or five years ago when it seemed that the quartet was becoming so mesmerized by nonjazz elements in its work that it might lose its essential jazz qualities. But this proved to be only the prelude to a thorough integration of the various gambits that it had been testing, producing a style that is totally jazz in nature although it is strongly influenced by the group's dalliances with European music.

Ornette Colman performs on white plastic alto saxophone

Mr. Jackson, it became evident, was not being stifled in the slightest while Mr. Lewis was proving that a deceptively simple piano style could add a tremendous propulsive force to the underlying rhythm provided by Percy Heath and Connie Kay, the group's bassist and drummer.

After eight years, the Modern Jazz Quartet has moved from the area of controversy to a relatively conservative middle ground in jazz. This was particularly apparent at the Village Vanguard Tuesday evening as the attentive audience that packed the triangular little room bobbed appreciatively in time with t he surging rhythms of the quartet. But they listened with uncertainty to Mr. Coleman's group.

"I don't understand what he's doing," several people remarked.

Instead of looking back to familiar sounds from the past, Mr. Coleman's guiding vision is off somewhere in the future. He plays an alto saxophone (a very distinctive one made of white plastic) and is assisted by Don Cherry, who uses a miniature cornet, Scott La Faro, bass, and Eddie Blackwell, drums. His performances are made up of stabs and slashes of sound and anguished wails presented in such free-form fashion that it is often difficult to grasp a coherent pattern of organization. When either he or Mr. Cherry is playing, the drummer and bassist maintain rhythm, producing the effect of an unaccompanied solo arbitrarily superimposed on an accompaniment that has no special relation to it.

Mr. Coleman was first heard in New York a year ago. He immediately caused an uproar in jazz that shows no signs of subsiding. He has received the enthusiastic support of John Lewis of the Modern Jazz Quartet, Leonard Bernstein and Virgil Thomson, among others. He has been denounced as a false prophet by a few and even as a nuisance (a commentator in Down Beat magazine wondered if an evening of listening to Mr. Coleman was covered by Blue Cross).

Jazz World is Wary

But he has left most of the jazz world interested though wary. They seem to sense that he has a remarkable talent and is pointing in a new direction but, like some listeners at the Vanguard, they don't quite understand him.

Mr. Coleman does not make his work any easier to comprehend by his choice of repertory. He plays nothing but his own compositions. Some of them have a keening melodic quality that gives the listener a graspable starting point. More often, however, they are simply elusive staccato riffs.

Despite this, Mr. Coleman wove a sufficiently compelling spell over his audience at the Vanguard to hold their attention steadily. An important asset in this respect was Mr. LaFaro, who played some startling solos on his string bass, using it in one instance as though he were plucking a Spanish guitar.

The Modern Jazz Quartet, on the other hand, played sets that included familiar popular tunes ("Yesterdays," "How High the Moon," "I'll Remember April") and jazz pieces ("Bags Groove," "Night in Tunisia") as well as works by Mr. Lewis ranging from his variations on "God Rest Ye Merry, Gentlemen" and selections from his film scores to a long ballet suite, "The Comedy," which took approximately half an hour to play.

Attitudes are obviously undergoing a change when a night-club audience will listen quietly to a work as long as this. But they will probably have to change a good deal more before Mr. Coleman can hope to leave the controversy behind as completely as the Modern Jazz Quartet has.

Different Sources of Music Illustrated on Same Show

Music: Strauss Opera

'Daphne' Has Debut at Town Hall

New York

By HAROLD C. SCHONBERG

THERE are those to whom late Strauss—Richard, of course—is the golden gleam of a vanishing age of German music. Others find his post-"Rosenkavalier" scores tired, hackneyed and, on the whole, rewrites of the early operas and symphonic poems.

Some more fuel was added to this particular fire Monday night in Town Hall, where Thomas Scherman, opening his season, led the Little Orchestra Society in the first American performance of Strauss' one-act opera, "Daphne." (To be accurate, the work had been presented last Friday at Brooklyn College.). Two other works were on the program, but nobody paid too much attention to them. The focus was on the concert version of the opera.

It was composed in 1938, when Strauss was 74 years old, and it will not convert the anti-Straussians. On the other hand, it contains enough fine material to put the old master's admirers into tizzies of ecstasy.

To be sure, it does contain, as nearly all late Strauss does, echoes of earlier works. The famous F sharp Variation of "Don Quixote" haunted him toward the end. One section is so reminiscent of "Der Rosenkavalier" that the listener momentarily expects Octavian to sing out "Sag, dass Du mir gehoerst." Wagner plays a part, and at least one passage belongs in Nibelheim rather than Mount Olympus.

And yet the opera contains some enchanting moments. Most of these come near the beginning. Daphne's first aria, the duet between Daphne and Gaea, the first chorus of shepherds (all the choruses were sung by a male quartet) and the Daphne-Leukippos duet are Strauss at his vernal best. Later on the orchestra begins to swamp the singers, and Strauss starts to wallow.

The closing "Transformation Scene" is supposed to be the crown of the opera. But here Strauss, with all his immense orchestral apparatus, labors away mightily trying to reconstruct a type of music that he had accomplished so brilliantly and tenderly in the past. It does not come off. An old man is making the same old speech, and it is a garrulous one. At least, so it appears to one who has, after all, had no great acquaintance with the score.

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Some of the singing Monday night was of unusually fine caliber. Lawrence Davidson, Robert Nagy and Florence Kopleff are dependable artists with strong voices. The vocal parts are of extreme difficulty—Miss Kopleff's part, for example, goes down to a low E, the female equivalent of a basso profundo—and these three singers emerged unscathed.

Gloria Davy has a beautiful voice, but the role was a bit difficult for her. The range ran a bit too high for her

Gloria Davy

The Program

LITTLE ORCHESTRA SOCIETY, Thomas Scherman, conductor. At Town Hall.

Adagio and Fugue for strings in C minor (K. 546) ..... Mozart
Rhapsodie Espagnole ..... Liszt-Busoni
Ivan Davis, pianist.
Daphne (first American performance) ..... Strauss
Gloria Davy, soprano; Florence Kopleff, contralto; Jon Crain, Robert Nagy, tenors; Lawrence Davidson, bass

omfort, and she had to queeze some notes out. As or Jon Crain, he was loud. This kind of pushed vocalism s never very pleasant, nor did Mr. Crain have stylistic nsight to compensate. At one point, in his address to Daphne, he actually sobbed on the phrase "Geliebte Daphne" as though he were singing in "Tosca".

We are in Mr. Scherman's debt for having had a chance to hear this substantially complete presentation (there were two small cuts), but perhaps he bit off more than he could chew. Using an augmented orchestra, he was not able to get much nuance from the players; and in the "Transformation Scene" there were some strange and unfortunate noises from the orchestra. Part of this was the composer's fault. Strauss did pose some near-impossible problems for the woodwinds. But part, in matters of balance and ensemble, was Mr. Scherman's.

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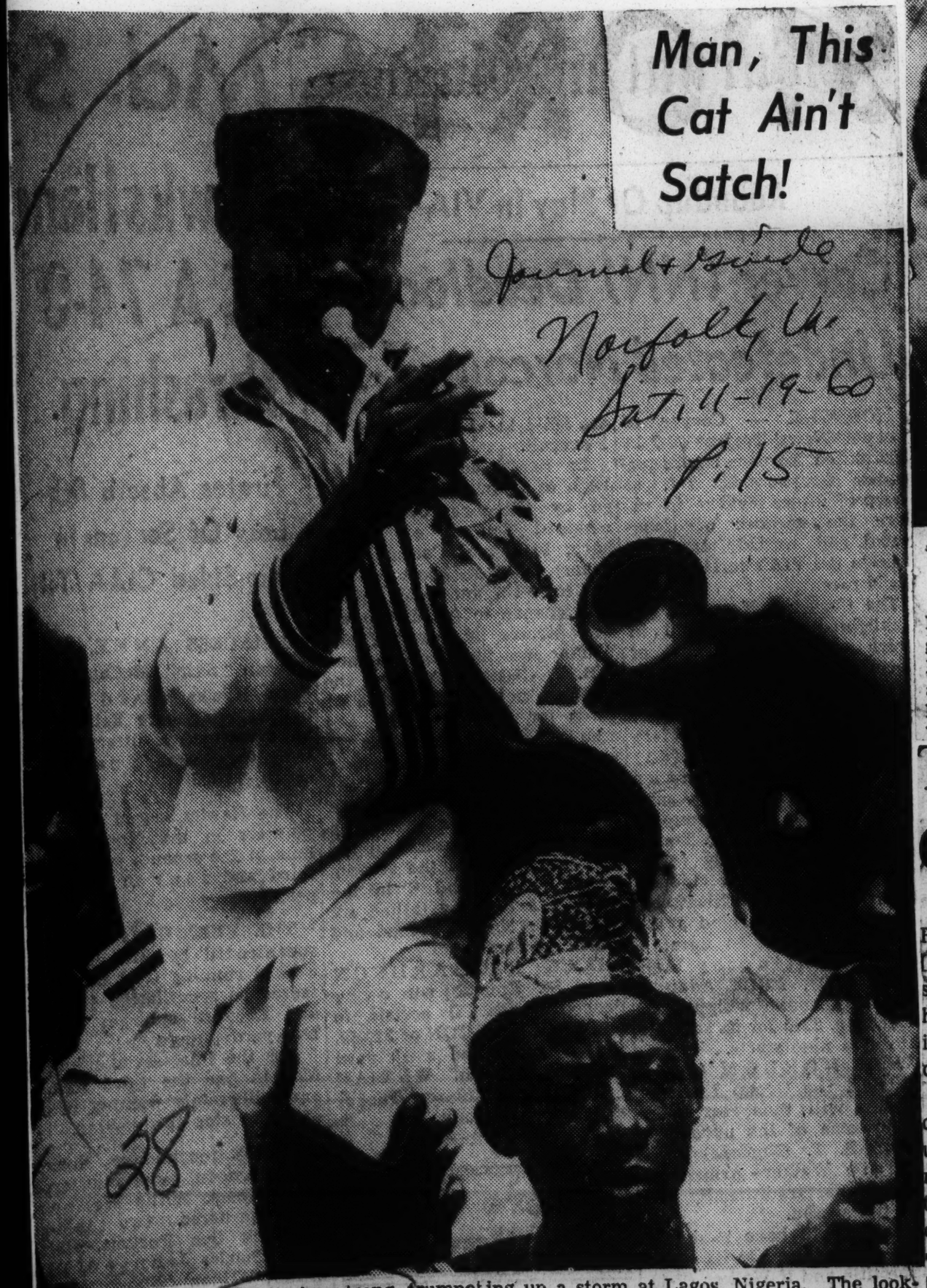
Before intermission, Ivan Davis played the Liszt-Busoni "Spanish Rhapsody." There was a lot of horrified intermission comment about the badness of the music, but the over-serious types missed the point. The "Spanish Rhapsody" is a harmless fun piece. It is frankly and unashamedly a workout for the pianist; the god of technique is in his heaven and all's (presumably) right with the world.

Mr. Davis handled the score with finesse, bravura and complete confidence. The brilliance of his playing came right through the opaque accompaniment, and he earned a deserved ovation. He has ability, musicianship, and a fine platform presence to boot. Mr. Davis is another of that tremendous band of young American pianists who have emerged within the last few years and who will carry the torch for many years to come.

Man, This Cat Ain't Satch!



No, this isn't Louis Armstrong trumpeting up a storm at Lagos, Nigeria. The look-alike, one of the country's leading musicians, is named Zalonyia, and he was on hand to greet the real Satchmo when he blew into town for a jazz concert as part of his African good will tour. (UPI Photo)

Associated Press

Greetings!

Louis "Satchmo" Armstrong, American jazz musician, gets an enthusiastic greeting from Ajax Bukana, Ghana's leading jive dancer, on Armstrong's arrival in Accra for a 35,000-mile concert tour of Africa. Armstrong opened his tour inauspiciously with a concert in Lagos, Nigeria, United Press International reported.

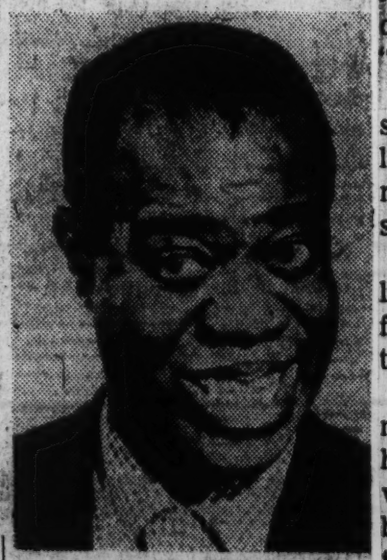
Trumpeter Louis Wins Congo Without a Toot

LEOPOLDVILLE, Congo Republic, Oct. 28 (UPI)—Louis [Satchmo] Armstrong came, saw, and conquered this unhappy city today without firing even one high note. It was crazy, man.

Albert Mongita, Congolese cultural affairs director, who usually wears western business suits, greeted the jazz trumpeter in feathered headdress, sugar sack gown and with a spear. Some Congolese turned out in monkey skins, their faces smeared with clay, to cheer.

Feathers Expected

"It's tough being cultural director wearing this clothing, but the visitors expect it, you know," Mongita confided.



Louis Armstrong

Satchmo, who arrived by speedboat in Leopoldville from Brazzaville across the Congo river, loved the spectacle. Thousands cheered and sang as he passed in a motorcade into the city proper.

Some Are Clubbed

"Dig them cats," he whooped when a group of African girls, naked from the waist up and smeared with red paint, danced for him.

As usual in the Congo, a little too much enthusiasm developed. Police, turned out in their Sunday best uniforms, clubbed several of the more exuberant spectators. But for the most part the welcome was orderly, if noisy.

Jungle drums thumped out a message of greeting as Armstrong stepped ashore, grinning at the crowd that turned out to welcome him on his state-department-sponsored African tour.

Calls Like Church Bells

"Welcome to the land of your ancestors" and "Negro from the land overseas, our home is your home," said the drummers on the hollow-log "jungle telegraph."

Armstrong was hailed in a special composition, in Calypso rhythm, that said his music could charm the most savage animals in the forest.

"Your voice calls crowds like church bells call the faithful," a chorus sang in the Lingula dialect.

A motorcade of 100 automobiles took Armstrong to a hotel in downtown Leopoldville. Some 200 police on foot, bicycles and in jeeps, controled the crowd along the way.

Satchmo Big Hit In African Tour

LUSAKA, Northern Rhodesia (AP)—Louis (Satchmo) Armstrong had only a brief uncertain grin for a crowd of African nationalists who greeted him at the airport here with shouted and bannered political slogans.

Demonstrators of the United National Independence party—UNIP—sang, and shouted Kwacha (freedom) as the American Negro trumpeter-singer strolled across to listen to three bands set up to welcome him.

A member of his party said later: "was that a political outfit? We just wouldn't know. Don't even know what the initials UNIP mean."

The nationalists had displayed paper banners reading "UNIP welcomes Louis Armstrong."

A record crowd turned out for Armstrong's show Friday night.

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Herald Tribune—Fein Associated Press

The Met's John Gutman (left), who denied charges yesterday by music critic Paul Hume (right) and other judges that the method of choosing winners in auditions was unfair. At center is soprano LaVergne Monette, winner of audition in question.

Discord in Met's Talent Hunt

Judges Accuse Bing's Aid of Dictating First Choice

By John Molleson

The Metropolitan Opera's method of selecting its American talent was challenged yesterday by judges who took part in an audition Saturday in the National Gallery of Art at Washington. Four of six judges accused John Gutman, the Met's assistant general manager, of dictatorial behavior in the selection of a winner. At the Metropolitan Opera House, Mr. Gutman said the system had worked for five years and he insisted that the judges had been informed of the ground rules of the contest. "This is all a misunderstanding — not a bona fide grievance," Mr. Gutman stated. "The judges were told they could select the No. 2 and No. 3 winners, but that the No. 1 would be chosen solely by the representative of the Metropolitan Opera." Paul Hume, music critic of "The Washington Post and Times-Herald," one of the dissenters, said these ground rules were announced by Mr. Gutman at the close of the auditions and came as a complete surprise to the judges. The resulting procedure was "unfair to the singers," Mr. Hume declared. Another judge, Day Thorpe, music critic of "The Washington Star," asked Mr. Gutman to tell the audience the vote had been restricted. But after the vote, Mr. Gutman went out and told the audience there had been some disagreement, but that the good old democratic process had again prevailed," he said.

The winner of the Middle Atlantic Audition, one of thirteen nation-wide regional auditions sponsored by the National Council of the Metropolitan Opera, was Miss LaVergne Monette, a soprano, of Baltimore. By her victory, she earned the right to appear in the national audition, to be held on March 25 on the stage of the Met, in the presence of Rudolf Bing, the Met's general manager. The first prize of this final contest will be a contract with the Met.

Judges Seen Misled

A dissenter in part, Peter Menin, composer, and director of the Peabody Conservatory of Music, Baltimore, agreed with Mr. Gutman that there had been a profound misunderstanding. It was not clear to the judges, he said, that they were not expected to select a voice that would ring out in the auditorium of the Metropolitan Opera on the day of the finals.

"No one acted in bad faith," Mr. Menin said. "If we had been asked to judge a Tebaldi or a Warren, there would have been no disagreement. As it was, the decision was stickier. Mr. Gutman certainly knew what he was doing, and acted in a thoroughly professional manner. But it would have been easier if we had been told in advance what to look for."

Hears Thirty-five Singers

He suggested that in the future the judges of the auditions be told exactly what is "the object of the contest and how it is going to be run." Mr. Menin said he did not understand he would serve merely as a "consultant" in the selection of the finalist. If he had known, he would not have served at all, he said.

The six judges listened to thirty-five contestants on the first day of the two-day audition. They selected nine singers, who were the only ones auditioned by Mr. Gutman on the following day. "If we had known we were only to do the ground work, it wouldn't have been very exciting," Mr. Menin said.

Letters Sent to Judges

According to Mrs. Stanley Shearer, of Westminster, Md., general secretary of the council's Middle Atlantic region, the judges were told by letter of the rules of the contest. She said she has "carbon copies" of the letters sent to the judges, informing them they would "judge the preliminary auditions and act as consultants to John Gutman for the final audition" on Saturday.

"Possibly these letters did not make any impression on them," Mrs. Shearer said. Paul Callaway, musical director of the Opera Society of Washington, said his letter made no mention of such conditions.

"Judges Should Be Grateful"

Mrs. Shearer said the object of the audition was to find a singer who "shows promise, not necessarily a finished artist." Mr. Gutman said that he based his verdict on a "quality of voice" shown by the singer. He said the candidate he really preferred was not chosen, because of the strenuous objection of the judges. "I didn't get the one I wanted after all because I was willing to be so democratic," he said. "The judges should be grateful that I didn't exercise my full power."

One Judge Pleased

John White, music critic of "The Richmond Times-Dispatch," joined Mr. Hume, Mr. Thorpe, Mr. Callaway and Mr. Menin in a protest against the rules and conduct of the contest. The sixth judge, Richard Bales, music director of the National Gallery of Art, said he was not upset—that he had wanted Miss Monette to win from the start.

The runners-up were Mary Ann Stabile, a lyric soprano, of Arlington, Va., and Veronica Tyler, a lyric soprano, of Baltimore. The name of Mr. Gutman's initial choice was not disclosed.

Mr. Hume was the critic to whom President Truman sent an angry letter berating him for what he considered a "lousy review" of a recital by Mr. Truman's daughter, Margaret. The President threatened the critic with physical violence if they ever met.

LUSCIOUS LITTLE LYRIC — Pretty Reri Grist — will participate in program honoring concert and opera singer Martina Arroyo at St. Mark's Church, NYC, Sunday. A lyric-coloratura, Miss Grist is a holder of the Marian Anderson and Blanche Thebom awards, and is a member of the Santa Fe and New York City Operas.

XAVIER GRAD IN 'MET' FINALS—Pictured above is LaVergne Monette, a 1958 graduate of Xavier University who recently won the Middle Atlantic regional audition of the Metropolitan Opera Association. Miss Monette won out over 34 other contestants and still has to meet the 11 regional winners. She is the daughter of Mr. and Mrs. Adolph Monette, 1469 North Derbigny. Her voice training while at Xavier was under Sister Mary Elise who has produced several scholars in the musical world.

By Bob Burchette, Staff Photographer

Singers Rehearse for Opera

Evelyn Green, a left, and Odessa Brown are shown as they rehearse the opera "Ordering of Moses" which will be performed today at 3 p. m. at Lisner Auditorium. The opera, with a cast of more than 100 singers and ballet dancers, is sponsored by the National Negro Opera Foundation. It was adapted to opera form by Mary C. Dawson from an oratoria by R. Nathaniel Dett. Miss Green, a coloratura soprano, plays the part of "The Voice of Israel." Miss Brown, a mezzo soprano, stars as "Miriam."

Baritone Fred Thomas Romeo for N.Y. Opera

BY GLADYS P. GRAHAM
FOR ANP

NEW YORK—Fred Thomas, baritone, made his first appearance this week with the New York Opera Theatre at Riverside Drive's Master Institute Theatre in the Gounod "Romeo Et Juliette" opera under the direction of James Lucas Carroll Hollister, wielding the baton.

Thomas was the father of Juliette in the opera, and was the lone colored principal in the cast, playing opposite Stephanie Augustave Pauliette and Romeo (Sanley Kolk).

OTHER STARS in the cast were Norman Schmidt, Warren Wyrick, Joseph German, James Dowaliby, Nicholas Conti, Khys Ritter, Iris Bala, Andre Dirga, Gwen Lewis, Alice Mason and Charles Grey representatives of a miniature United Nations in song. "Romeo and Juliette," was sung in French.

The New York Opera Theatre, formerly Opera '59, has stressed purpose of providing been established and has stressed their purpose of providing young professional talent an opportunity for practical experience in opera and to bring to the public familiar works with new voices.

Cimaresa's all Matrimonie Segroto, "and Verdi's "Falstaff," are other productions of NYOT slated for this season.

Ellabelle Davis, Soprano, Dies at 53

Special to World-Telegram and Sun.

NEW ROCHELLE, Nov. 16.—Ellabelle Davis, 53, one of the outstanding Negro sopranos of the era, died of cancer yesterday at New Rochelle Hospital.

Miss Davis lived at 89 Horton Ave. She made her first New York appearance in 1941 at the Museum of Modern Arts coffee concerts, and then appeared in "The Chaplet," an 18th century opera.

Miss Davis made her recital debut at Town Hall in 1942. In 1945, she gave a successful concert in Mexico City, which led to her singing the title role of "Aida" at the Opera Nacional there and in Santiago, Chile.

Lukas Foss' solo cantata, "The Song of Songs," was commissioned for her by the League of Composers. She sang its first performance in 1947 with the Boston Symphony conducted by Serge Koussevitsky. She had since sung it with many major orchestras in the United States and Europe.

She made her first Carnegie Hall appearance in 1948, and her first European tour the same year. She gave 27 concerts in 13 countries. Last spring she made a tour of South America. She worked as a seamstress to pay for her early vocal lessons.

A sister, Mrs. Marie Davis Tillman, survives.

ELLABELLE DAVIS.

Tiny thrush overweight $450 worth

MELBOURNE, Australia — When pretty Nancy Wilson arrived here for a singing engagement at a leading hotel what provoked the most comment from reporters who greeted her at the airport wasn't her voice, but the ammount of luggage accompanying her.

One would think that with 19 suitcases she was coming here to live, but most of them contained expensive evening gowns she wears in her act. Her $450 overweight bill brought forth whistles from onlookers.

* * *

UNKNOWN a year ago in America, Nancy, who was born in Ohio, by leaps and bounds is emerging as one of the freshest sounds in the music world. Her first album, "Like In Love" on Capitol records created favorable disc jockey comment and started a rush among cafe owners to book her. Impressed with her first showing Capitol executives have just released her second album in which she's backed by the Billy May band.

Her stay here will run to about 12 weeks with engagements in the top Australian cities.

28 1960

What Young People Think—Johnny Mathis Ousts Rickey Nelson as No. 1 Singer

BY EUGENE GILBERT

President of the Gilbert Youth Research Co.

AMONG popular singers, the man of the year—as far as America's teen-agers are concerned—is silver tongued Johnny Mathis.

More than 1000 young people made this clear in our annual summer favorite singer poll.

Mathis' ride to the top—he was the first choice of 23 percent of those queried—put Rickey Nelson, last year's favorite, out of the running.

But last year's favorite female recording star, Connie Francis, remained as queen and surpassed her vote pull of the previous poll by a large margin. Forty-one percent of the teeners picked her as favorite, compared with 16 percent last year.

Typical comments about Mathis was the statement by Joan Jebedinsky, 17, of Miami Beach, Fla., who said: "He has a trained mellow voice, which is a welcome change from the usual rock 'n' roll voice."

As for Miss Francis, remarks made about her were along the lines of the comment by Charlotte Laney, 17, of Griffen, Ga., who said, "I like her vioce, her beat and the songs she sings."

The McGuire sisters are considered the best female group by teen-agers.

Both Mathis and Francis were also named as top choices for best recording stars, Mathis with a 24 percent plurality and Connie once more with 41 percent.

* * *

BOBBY DARIN, Frankie Avalon, Paul Anka, Frank Sinatra, Elvis Presley and Pat Boone finished in that order behind Mathis in the voting for favorite recording male singer. But their positions were shifted in the selection of "best male" with Sinatra just behind Mathis, followed by Darin and then Perry Como.

Doris Day was second as the favorite female recording star, with Annette Funicello, Connie Stevens, Dinah Shore and Peggy Lee trailing in that order. In naming the best of female singers, the top choices after Connie Francis were Doris Day, Dinah Shore, Ella Fitzgerald and Connie Stevens.

Another repeater from last year's survey was the Kingston Trio which pulled 40 percent of the vote as favorite male recording group. The trio also was first as the best group with 26 percent.

The Kingston Trio said Patricia Privitera, 17, of Hartford, Conn., has "fine tone blendings, and expressions with rhythm."

* * *

THE McGuire Sisters topped the list as both favorite and best female recording group. The girls were chosen as best by 54 percent of the teeners and named as favorites by 45 percent, winning top rank from fans who look upon them as does Nancy MacGillivray, 18, of Tampa, Fla. "They're lively and gay," says Nancy, "and they are always in good taste."

There was a sizable group (16 percent) which bluntly said it did not care for female singing groups. As Sheila Syring, 16, of Eugene, Ore., said, "They're usually too too, or else too bubbling and mushy. They don't just stand and sing the song without hamming up the song and themselves."

The Platters repeated as favorites (26 percent) and the best (29 percent) in the voting for mixed recording groups.

* * *

SOME old standards—as familiar to mom and dad as to the teen-agers—turned up when we asked our interviewees to name their favorite recording of all time and the best recording of all time.

On one hand, the theme song from "Summer Place" was picked by 7 percent as their all time favorite, with "Stardust" in fourth place with 3 percent. Yet "Stardust" was named by 12 percent as the best all time recording, while "Summer Place" tied for fourth with "Still of the Night."

The favorite recordings were "Summer Place," "Love is a Many Splendored Thing," "In the Still of the Night," "Stardust," "Rhapsody in Blue" and "My Prayer."

The best recording of all times, according to the voters, are "Stardust," "Love is a Many Splendored Thing," "White Christmas," "Summer Place," "In the Still of the Night" and "Smoke Gets in Your Eyes."

2 MUSICAL PLAYS SET FOR TWIN BILL

Off-Broadway Show Due in November—Nancy Walker Considers 'Do Re Mi' Role

By SAM ZOLOTOW

Inspired by a vesper performance of "The Bible Salesman" at the Broadway Congregational Church last winter, Albert C. Lasher and Paul Lehman have prevailed upon Jay Thompson to write a companion musical piece, "The Oldest Trick in the World."

The joint offering will be presented in the off-Broadway area under the collective title "Double Entry" by Messrs. Lasher and Lehman in mid-November. It will mark the first stage venture for Mr. Lasher, editor of the Industrial Relations News, and Mr. Lehman, a public relations executive.

Each play, which will have a cast of three, is to be headed by Rosetta LeNoire. She appeared in the previous production of "The Bible Salesman." The play is based on Alma Stone's short story, which was one of the winners in "Prize Stories of 1959: The O. Henry Awards," published by Doubleday.

In his review of the stage version, Arthur Gelb of The New York Times pointed out that "The Bible Salesman" were nothing more than a stimulating vespers service, the congregation would have much for which to be grateful."

"But," he continued, "it is a lot more than that. It is as genuine a theatrical experience as it is a religious one."

Ted Thurston of the original cast is likely to be in it again.

In "The Oldest Trick," Miss LeNoire will portray a wily picaresque gypsy fortuneteller. Mr. Thompson says he was "absorbed in creating a role for Miss LeNoire which would be completely opposite to that of the dignified realistic grandmother of 'The Bible Salesman.'"

MUSICAL STAR: Rosetta LeNoire, who will sing in "The Bible Salesman" and "The Oldest Trick in the World," pair of musicals by Jay Thompson. Show opens in November off Broadway.

Mr. Thompson helped write the book of "Once Upon a Mattress," a nomadic entertainment that managed to achieve a run of 458 performances here.

In addition to writing the plot, score and lyrics of "Double Entry," Mr. Thompson also is supervising the musical direction. The music will be supplied by two pianos.. Bill Penn, director of the original production of "The Bible Salesman." will perform the same function for "Double Entry."

Last night a backers' audition was held at Sardi's East to which 100 were invited. Mr Thompson played the score, Miss LeNoire sang, Mr. Penn was the narrator, and Patricia Brooks, wife of Circle in the Square's Theodore Mann, participated.

Belafonte Folk Singers Start Concert Tour

NEW YORK — (ANP) The Belafonte Folk Singers began their first concert tour of the nation Friday Sept. 23, which will take them to 35 key cities throughout the United States including: Detroit; Denver, and Washington, D.C., culminating with a Town Hall appearance in New York City, January 14.

Under the direction of Robert DeCormier, and with the complete encouragement of their founder and namesake, Harry Belafonte, the singers made their professional debut as a unit a few short months ago in New York City at the Village Gate, a small nightclub noted for its 'unusual" and "offbeat" talent.

Since that time, they have starred in their own television special for ABC, "An Evening with appeared in a concert program at Belafonte Folk Singers" and the famed Lewisohn stadium. Other notable engagements include a month's tenure at the Empire room of the Waldorf Astoria.

The singers will offer a diversified program, including works of Grieg, Bartok and Schubert, based on native folk tunes, as well as folk music from around the world, with particular emphasis on American Negro spirituals.

Night Club Scenes

The Washington Post
Washington, D.C.
Sun 9-18-60

Local Record Singer Clings to Two Dreams

SHIRLEY VALERIE HORN, the moody Washington pianist and singer whose album "Ashes and Embers," is about to be released nationally by the Bell label, confesses after considerable prodding to two dreams.

In one, she is the cynosure of a smoky night club scene—sheathed in a slinky gown, raked by a pastel spotlight, erect before a microphone through which she moves by a feminine magic the emotions of an audience which is hers alone.

In another, hardly anyone sees her as she sits at the piano and spurs, cajoles and assists some jazzman galloping at top speed through a hard-driving solo, cymbals going like a cyclone, bass fiddle charging ahead. She is one of the gang, and the gang is cooking.

Many women have dreamed the first dream, fewer the second, and fewer still have managed, like Miss Horn, to hold on to both.

MISS HORN, 25, a native Washingtonian has been playing recently at the Bohemian Caverns, 2001 11th st. nw., a newly reopened jazz spot that has housed virtually every famous jazz musician—from Charlie Parker to Thelonious Monk—who ever passed through town.

She sits at a baby grand piano, against a backdrop of avant-garde paintings beneath a bizarre plaster ceiling that suggests the roof a cave. Leotard-clad waitresses pass among the customers serving beverages.

She will begin with a tune by Monk, perhaps, rationing out one tart left-hand chord per bar as she carves the asymmetrical treble figures with sharp, sure strokes. She insists that her drummer, Stump Saunders, supports her with plenty of racket,

SHIRLEY HORN
. . . has new album due

and that her bassist, Lewis Powers, attracts his proper third of crowd attention.

And on the "inside" ballads that follow, such as "Mountain Greenery," "Wild Is the Wind," or Curtis Fuller's superb "City of the Blues," her partners are equally equal.

DESPITE her extremely quiet voice, the phrases she spins out are so deftly and tightly constructed, and her vocal timber so subtly and widely varied that there is no need for the piano, drums and bass to defer. She makes the song strong enough to balance them.

Miss Horn began piano study at the age of 4, because her mother wanted her to go on the concert stage. She continued her studies of the classics through Dunbar High School, but when she was about 14 she heard a record by Errol Garner—"Penthouse Serenade"—and the concert stage began to recede into the background as she copied his solos from records.

"I would practice in the living room every evening for two or three hours, until my mother would ask me, for Heaven's sake, please quit," she recalls. "Then I would do my homework. I didn't have much time for social activities."

Her bassist, Powers, notes that Miss Horn has been reassured by practically every jazz musician in town, but she persists in her shyness.

Top Jazz Fare Featured At Sutherland Lounge

The Calf
Kansas City, Mo.
Sept 28

CHICAGO — (ANP) — A Chicago night club, conveniently located on bustling Drexel Boulevard on the near southside, is fast becoming the mecca of jazz-modern-progressive and swing—for fans throughout the Midwest.

The club is the Sutherland (Hotel) Lounge, Chicago's counterpart of "Birdland" in New York, and the favorite entertainment spot for the modern jazz "Buffs," "Hepsters" and just plain lovers of good music.

The club, which competes successfully with such other larger and older casinos as the Chez Paree and Mr. Kelly's on the wealthy northside, earned its reputation and popularity in a natural way: by offering the best and latest in jazz.

Such names as Miles Davis, Johnny Coltrane, Arnette Coleman Carmen McRae, and several other top stars have frequently graced the marque of the club. All have drawn SRO crowds into the lounge where the atmosphere is friendly, the service is excellent and the prices are kept within reasonable limits.

But offering top names in jazz is not the full story of the Sutherland's program. The club recently initiated a seven-night-a-week continuous jazz policy which keeps a big name artist on the bandstand during every show.

For instance, the current featured artist, pianist Ray Bryant, who is appearing with his trio, is sharing the bandstand with "MJT plus 3" jazz group. The latter play from Tuesday through Sunday, and the Bryant trio takes over on weekends and is joined by the "MJT" group.

Following Bryant into the Sutherland will be the famous virtuoso, Dizzy Gillespie, who will take over on Oct. 5. Gerry Mulligan's jazz concert band follows on Oct. 19.

Meanwhile, Bryant, who has played background music for such leading singers as Ella Fitzgerald and Miss McRae, came to the club highly acclaimed by his contemporaries. Artists such as Teddy Wilson, George Shearing and Meade Lux Lewis have praised his piano work and Downbeat's Leonard Feather has described his playing as "emotional, earthy and swinging in style."

With Bryant on the bandstand, the club keeps "jumping" and fans keep looking forward to other big dates in jazz. "Jazz at its best, is an expression frequently used to describe the sounds heard at the Sutherland.

The Afro-American
28

BIG IN BRITAIN — Winner of the "best new singer" award for 1960, handsome and talented Jimmy Dean is currently a smash hit in England. By the time he returns to U.S., at end of November, his new disc, "Ee-I-Ee-I-Oh" should be seen on charts.

He's Tops With Fans

Nat Cole In Europe For Concerts In 10 Countries

Journal and Guard P. 18

HOLLYWOOD — After an absence of nearly six years, Nat King Cole flew to Europe this week for a month-long concert tour of ten countries.

Cole began his tour April 16 with a concert in Ostend Belgium. He will wind it up May 15 with a network television show from London.

THE CAPITOL recording star, who is said to sell more records abroad than any other American artist, will appear in Paris, Vienna, Berlin, Hamburg, Stockholm, Copenhagen, Oslo, Zurich, Munich, Frankfurt, Rome and Milan.

Cole's concerts in Germany and Italy will mark his first appearances in those counties. Fans recently named Nat the most popular American recording star in Italy.

COLE'S European junket follows by almost one year a South American concert tour, during which he performed before an estimated eight million persons.

The South American tour reached a high point in Brazil where, at the request of President Juscelino Kubitschek, Cole sang at the formal opening of Rio de Janiero's new opera house. Afterward, President Kubitschek honored Cole and his wife, Maria, at the Presidential Palace. During the reception, the Brazilian chief executive formally invited Cole to return again to Brazil, calling him "the best good - will ambassador the United States has sent" below the border.

DURING THE South American tour, Cole recorded an album in Rio - "A Mis Amigos" - in which he sings entirely in Spanish and Portugese. Cole has also recorded in French and Italian but, due to his tight schedule, he will not make any recordings in Europe. His newest Capitol album is "Tell Me All About Yourself."

Aside from the obvious commercial value of personal appearances, Cole strongly feels that such tours have a definite effect on international relations. "You can't run the world on music alone," he says, "but it gives people the opportunity to forget the differences between countries."

On his forthcoming European tour, Cole will be accompanied by Mrs. Cole; his longtime personal manager, Carlos Gastel and Mrs. Gas- national Director, Gordon R. Fraser, and four musicians: Lee Young, drums; John Collins, guitar; Charles Harris, bass; and Irving Bush, trumpet.

THE BING DECADE

The New York Times

A Summing Up of His First Ten Years As General Manager of the 'Met'

New York Sun. 4-17-60 P. 9

By HOWARD TAUBMAN

IF he could be certain that the first ten years were the hardest, Rudolf Bing could derive some consolation from the difficulties that marked his tenth season as general manager of the Metropolitan Opera.

The New York season that ended yesterday was full of trouble. The death on stage of Leonard Warren was a tragedy that will be remembered long after other events become footnotes in the dusty annals. The repercussions of the loss were immediate. The great American baritone was an artist you could count on. The management could not replace him; it could only scramble to find performers to fill in.

Renata Tebaldi arrived a month late, but at least she returned. Mario Del Monaco did not come back at all. Antonietta Stella appeared with a doctor's certificate and canceled her final New York appearances and the tour. There were unpublicized hassles with one of the famous tenors. Have opera singers heard about the slogan, the show must go on?

The box office continued to boom. Subscriptions reached a peak, and the sale of single seats increased. The Bing decade has been prosperous though not profitable. This paradox is not the management's responsibility.

In the years up to the 1929 crash, when the Giulio Gatti-Casazza regime piled up a surplus, the stars were paid handsomely but other costs were low. Unions have grown strong, and bread-and-butter elements like the orchestra, chorus, ballet, comprimari and stage crew now receive wages that represent a substantial part of the Met's budget.

Paid Less

Leading singers are paid less than in the Gatti-Casazza days. The ceiling of $1,000 a performance that prevailed when Mr. Bing took over in 1950 has been raised to $1,500. But this is less than the fees offered by competitors. Furthermore, tax rates in this country are high and collections rigidly enforced compared with the lax customs of some other lands. Fortunately, the Met's prestige is so great that illustrious singers cannot resist the challenge and attraction of a New York success.

Mr. Bing has kept the vocal standard of the company high. A few important singers have failed to appear; in several cases the management has been blameless. The Met's proud position as the home of the world's great voices has not been compromised. Look at some of the names that have been developed and imported in the last decade:

Sopranos: Victoria de los Angeles, Lucine Amara, Lisa Della Casa, Roberta Peters, Miss Tebaldi, Maria Callas, Miss Stella, Martha Moedl, Hilde Gueden, Leonie Rysanek, Elisabeth Soederstroem and Birgit Nilsson, the new luminary of the 1959-60 season.

Mezzo-sopranos: Irene Dalis and Giulietta Simionato.

Tenors: Mr. Del Monaco, Cesare Valletti, Carlo Bergonzi, Nicolai Gedda and Jon Vickers, another fine addition for 1959-60.

Baritones and basses: Cesare Siepi, George London, Giorgio Tozzi and Cornell MacNeil.

Mr. Bing deserves the credit for the breakthrough in the color line. He brought in a Negro ballerina, and then, with the engagement of Marian Anderson, proved that the stage would not collapse if Negro singers assumed principal roles. In Mattiwilda Dobbs, Gloria Davy and Leontyne Price, who joins the company next season, the Met has Negro performers worthy of respect for their gifts as singers.

The repertory in the Bing decade has not been particularly adventurous. The management can show that productions of contemporary works like "The Rake's Progress" and "Vanessa" ran up huge losses. On the other hand, "Wozzeck" was an unexpected triumph, economically as well as artistically.

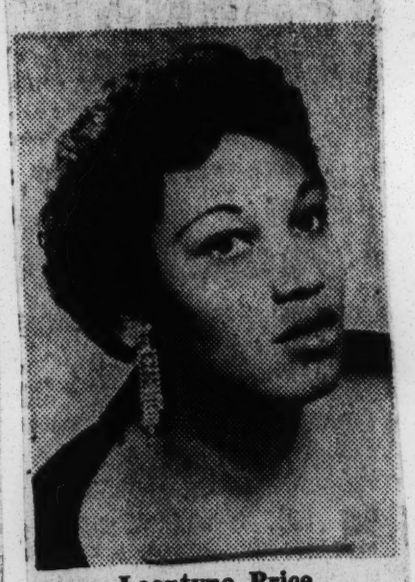
Hazardous for the New

There is no escaping the fact that the Met is a singularly hazardous theatre for new works. Its size, tradition and audience seem to demand grandiose pieces. It is as if the august setting made allowance for nothing but masterpieces. The truth, of course, is that the Met presents its share of second- and third-class operas like this season's "Manon" and "Andrea Chénier," but age and custom have conferred a kind of sanctity on them.

At the outset Mr. Bing set his sights on a Verdi cycle covering the neglected works of the Italian master. The productions of "Don Carlo," "Macbeth" (trimmed and needlessly telescoped this season) and "Simon Boccanegra," splendidly revived this year, have been on the side of the angels. An effort like "Ernani" was dull. It is questionable whether the Met will fare better with some of the other early pieces, but Mr. Bing is entitled to take the risk.

Apart from the staging of this year's new "Marriage of Figaro," Mozart has thrived in the last ten years. "Cosi fan tutte" and "Don Giovanni" were produced with affection and imagination, and the latter, praise be, became an unfailing public attraction.

Wagner has lingered largely in outer darkness, but the arrival of magnetic artists like Miss Nilsson and Mr. Vickers should make a huge difference in the years to come. Puccini has had the benefit of a lovely new "Butterfly," but regardless of treatment, his operas have remained prime favorites. Strauss, notably in "Rosenkavalier" and "Arabella," has been well served. A fine "Fidelio" this year gave Beethoven's undervalued opera the attention it deserves.



Leontyne Price.

The policy of having an operetta in the repertory has proved to be good business. This season's "Gypsy Baron" was far too gaudy and sticky, but the public evidently enjoyed it.

Mr. Bing has been a strong manager. The advantages of such leadership have been a tightly run organization, a clearly defined chain of command, a consistent point of view. The disadvantages have been the prevalence of only one point of view, the elimination of other strong personalities (recall the collisions with George Szell and Miss Callas) and the ultimate dependence of the

entire repertory on one man's taste.

Whether or not one admires everything that has been said and done there in the last ten years, the Met has been provocative and often exciting. It has been alive; it has been news. One wishes Mr. Bing a second flourishing decade filled with seasons less arduous than the tenth.

Clara Ward Receives Mary Kendrix Trophy

Journal & Guide P.18

Sat 8-27-60

PHILADELPHIA, Pa.—Gospel singer Clara Ward received the famous Mary Hamilton Kendrix Trophy for 1960 when she appeared before an audience of 10,000 at Washington, D. C.'s Griffith Stadium. The trophy, awarded annually by the Moss H. Kendrix Organization of Washington, was presented to Miss Ward by Moss H. Kendrix Jr. ((son of the public relations firm head) for "her outstanding achievement in the field of gospel singing in this country and abroad."

Miss Ward, who is currently rehearsing with the Broadway cast of "Tambourines To Glory," the musical play written by Langston Hughes, is scheduled to sing her gospel songs at the National Baptist Convention when it meets in Philadelphia next month.

Blind Songstress Earns Wax Pact

Journal & Guide

Norfolk, Va.

CHICAGO — Plans for the first commercial recording of a young woman who may become a new gospel singing star are being made this week by Miss Sadie Louise Reed of Birmingham, Ala., and Vee Jay Records, Inc., the company which last week awarded her a contract as first prize in a national gospel singing contest.

Sat. 9-10-60

Miss Reed, blind and a victim of paralysis, won top honors in the first national gospel singing contest of its kind, and received a recording contract after selection by a pnel of judges as the most talented and original performer in the Sunday Morning Gospel Singing Contest.

P. 18

THE CONTEST was conducted for gospel singers in 64 cities throughout the country by the sponsor of the "Sunday Morning" program, the Pet Milk Company of St. Louis, Mo.

Miss Reed was chosen by three judges, all leaders in the gospel singing and music field: Miss Roberta Martin, a pioneer gospel singer; Roebuck Staple of the nationally known Staple Singers group, and Calvin Carter, vice president of Vee Jay Records.

IN ADDITION to the recording contract, Miss Reed also received $250 for her favorite charity. She has an extensive background as a soloist and music instructor in Alabama, and has achieved favorable recognition despite handicaps suffefed as a result of infantile paralysis and total blindness. She is widely traveled, and has devoted her entire life to singing gospel music and too performing evangelistic work.

Finals were conducted Aug. 26 in the auditorium of Du Sable high school, Chicago, with Sid McCoy emceeing the finals as he does the "Sunday Morning" show. Among other perons appearing were the Staple Singers, the Rev. Macee Woods, Chicago gospel organist, and Mrs. Louise Prothro, Pet Milk home economist.

Ex-Norfolkian Will Sing In 'Pacific' At Waldorf

Journal & Guide P.18

Sat 8-27-60

NEW YORK — James N. Dickens formerly of Norfolk, who credits the attention given him by Mrs. Daisy Holmes and I. Sherman Greene at Booker T. Washington High School for his success here, will appear in the musical, "South Pacific," here on Sept. 10.

Sat 9-10-60

The production will be staged at the Waldorf Astoria Hotel ballroom by Saks Fifth Avenue. Music will be by the Jens Bartal Orchestra under direction of Nord Cornell.

MR. DICKENS will be soloist with the Saks Fifth Avenue choir in "There's Nothing a'da Dame," "Bali Hai" and "Honey Bun."

While here Mr. Dickens has studied voice under the superivision of Mrs. Mary Blonsey, voice instructor at the Willard School of Music and creative dancing under Miss Frances Patterson, choreographer.

Mr. Dickens is the son of Mr. and Mrs. Alfred Dickens and nephew of Mrs. Lottie Peele of Norfolk.

28 1960

SING FOLK MUSIC A NEW WAY.—Most people wouldn't listen to folk music the way it is sung in the hills, so the Gateway Singers, shown above, have modified genuine folk songs to make them acceptable to the modern ear. The group consists of, left to right, Marc Richards, Almet Lee Thomas, Jerry Walter and Adam Fredericks.—UPI Telephoto.

Negro Song Writers Hits

"I'm Coming Virginia"..... Donald Heywood

"If I Could Be With You One Hour Tonight" (1929)..... James P. Johnson

"Old Fashioned Love" (1924).. Cecil Mack

"Runnin' Wild" (1920)..... Joe Grey

"A Good Man Is Hard to Find" ..... Eddie Green

"Sugar Blues" (1923)..... Clarence Williams

"Yessir, That's My Baby" (1924) ..... Clarence Williams

"Stampede" (1928) ..... Fletcher Henderson

"I Ain't Got Nobody" (1922) ..... Spencer Williams

"Some of These Days" (1915)

"Darktown Strutters' Ball" (1904) ..... Shelton Brooks

"After You've Gone" (1917)... ..... Turner Layton

"Sweet Georgia Brown" (1923) ..... Maceo Pinkard

"Shine" (1926).....Ford Dabney

"Taint Nobody's Business If I Do" (1921)....Porter Grainger

TOP TUNES—

By HARRY BACAS
Star Staff Writer

Etta James has made a big hit with her first record for a major label, "All I Could Do Was Cry."

The song was written two years ago by a Detroit trio of writers, Billy Davis, Berry Gordy and his sister, Gwen Gordy, who wrote practically all of Jackie Wilson's long string of hit songs.

After they wrote it, they put it away. It was an unusual song and they wanted to save it for the right singer.

When Argo Records in Chicago signed Etta James to a contract, the firm started looking around for material for her to record.

Billy Davis, who does a lot of work for Argo records and shares the ownership of a Detroit record company with Argo, started looking through his files. He had forgotten about "All I Could Do Was Cry." But then a friend who also works for Argo, Harvey Fuqua, saw the song and suggested it might do for Etta.

The next time Billy Davis was in Chicago, he told Leonard Chess, head man at Argo, that he had a song for Etta to record. He sang it for him and Mr. Chess liked it.

Back in Detroit, Billy hired a girl to make a demonstration record of the song, with just piano backing. He mailed the demo to Chicago.

Etta learned the song by playing the record.

A day before Etta's recording session, Billy and Harvey went to Chicago and rehearsed Etta in the song. Working together, they came up with several changes in the treatment.

The next day the session was held in Argo's studios, with Billy and Harvey supervising. Backing Etta were two flutes, two guitars, bass, drums, piano and four voices, in an arrangement made by Railey Hampton.

When they got the "take" they wanted, Billy Davis said he was glad he had saved the song until Etta came along. "She does a terrific job," he says.

Marv Johnson, like Etta James, also has a big hit, the sentimental "All the Love I've Got."

Belafonte expands in music venture

NEW YORK—Belafonte Enterprises, Inc., the parent organization of Harry Belafonte's varied activities, announced this week that it is undertaking further expansion.

The holdings of the famed singer-actor-producer include HarBel, the motion picture firm; Clara, the music publishing company; Belafonte Presents, the TV and concert phase of the business, and now a department for the development of new concepts in music for all media.

WARREN LING, former manager of Artist and Copyright Contracts for RCA Victor and Bob Bollard, artist and repertoire executive for RCA Victor, will head the new program in the capacity of vice-president of Music Development and director of Music Projects, respectively, effective July 1.

Ling, with RCA Victor for fourteen years, the last five in his present capacity, is regarded as one of the foremost authorities on copyright contracts, artists and management in the music industry.

He will be in complete charge of every media of activity within the framework of the Belafonte organization that is specifically associated with music.

* * *

BOLLARD, WHO has spent three years with RCA, directing original cast albums, and the last year and a half with Belafonte, will develop and technically bring to life newly found musical materials. One of his prime functions will be to seek and build new ideas, talent and material for musical productions.

Bollard will also be responsible for the supervision of recording sessions for talent discovered by Belafonte Enterprises.

* * *

JESSE STOOL will remain head of Clara Music Publishing, under the general supervision of Warren Ling.

Phil Stein, executive producer of Belafonte Enterprises, continues as head of all of the varied Belafonte projects that are not directly and specifically music ventures.

Stein, as in the past, will be charge of all Belafonte TV shows, personal appearances and motion picture ventures.

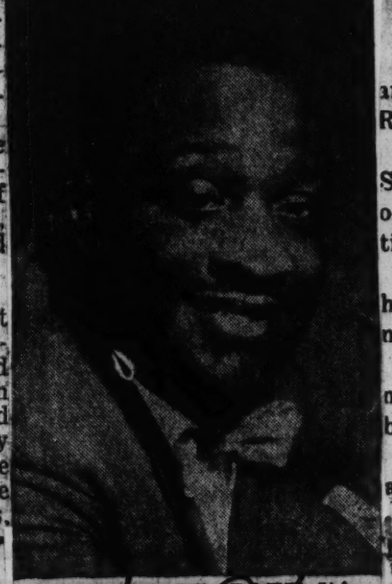
This organizational expansion marks a radical departure in the structural set-up of any major performing artist.

Round-the-world tour for Belafonte

NEW YORK—Harry Belafonte and his touring company of singers and instrumentalists, take off late next week for an extensive tour that will cover most major corners of the world.

The troupe will open its junket in Honolulu on July 2. It will thereafter make appearances in Japan, Tokyo, Alaska, Melbourne, Sydney, Brisbane, Tel Aviv, Haifa, Jerusalem, Athens.

Moving into Europe, the company will wind up with a television engagement in London.



J. ROBERT BRADLEY, director of music of the Sunday School Publishing Board and associate director of the Sunday School and B.T.U. Congress, has been invited to sing at the Baptist World Alliance in Rio de Janeiro, June 24 through July 5. Marking his second trip to Brazil on this occasion Bradley traveled to Rio from London in 1953 and made a tremendous impression there.

Jon Thomas, a jazz organist with something to say, is the latest and newest artist added to the roster of stars for ABC-Paramount Records, Am-Par President Sam H. Clark announced in New York.

A native of Cincinnati, Ohio, Jon has worked in and around the Southern Ohio metropolis for nearly 20 years. He has appeared on occasion with Eddie "Lockjaw" Davis, Illinois Jacquet, Dakota Station and Ruth Brown.

Since 1955, when Jon switched from Piano to organ, he has headed his own jazz combo and is one of the leading exponents of the modern sound in Cincy.

Jon has recorded often on independent labels, and one of the means ABC-Paramount used to get him on wax was to purchase the best of his masters.

Jon's most recent recording, the first on which he is also heard as a vocalist, is "HEARTBREAK" backed with "TEASIN' ".

ABC-Paramount talent purveyors have already predicted that the tunes will one day soon hit the million-sale mark.

A musician since his early teens, Jon has appeared in night clubs everywhere in the East, from Buffalo to Atlantic City.

The new long-terms deal with ABC-Paramount may open the doors for him to the really big time.

Strong Man's portrait painted by his progeny

By HENRY DORMANN

It was pretty tough in 1930 to make a living as a trumpet player—only the very rich could afford to pay bands to play for their dances. Jazz had a good start and a lot of appeal, but money was too tight and jobs too scarce.

For a trumpet player with a year-old baby with an expectant wife, even a 50-cents-a-night gig was something. Home for this trumpeter was Tallahassee, Fla. He played with Eagle Eye Shields and they went wherever the struggle for survival led them.

He sought no other work because he was a musician, an artist — and for him, artistic expression was everything and worth every hardship.

That is, it was until he got stranded in Knoxville, Tenn., and had to pick beans to get enough money for fare back to Florida. It was while picking beans that he deserted the Muse and decided his family came first.

Back home, he worked as Pullman porter, bell hop, welfare worker, insurance salesman anything to support his wife and two sons. Without college training himself, he dreamed of sending his sons to college.

* * *

BUT DREAMING wasn't all he did, for he returned to college himself while working at the same time for his daily bread. But the love of his horn was still strong in him, so was the love of his family.

Putting the one with the other, he taught his oldest son, then 11, to play. Son, however, liked the saxophone so while practicing his secret sax he passed on his trumpet savvy to his younger brother.

Pop was just as happy, he still had a trumpet player. He was a disciplinarian for both boys, however, making them read music and develop high-level musicianship.

Of his authority, Son No. 1 says: "He could make you afraid to do anything wrong without actually doing anything to you physically. Sometimes he would bang on the dinner table while making a point so that the food jumped off the plates.

"He is the strongest man I've every known."

* * *

WHILE THE boys were in high school and (Florida A. and M.) College, they played in bands. Their father nixed their requests to go on the road — he remembered Knoxville, poverty, beans.

With the boys away in the army (during the Koeran "police action"), Pop got his bachelor's degree — in 1953 — he was nearly 50. Later he got his masters degree at New York University and now teaches drama and speech in a Tallahassee high school. His wife is a specialist who works with retarded children.

He's also active in civic affairs, respected by political leaders and is a respected authority on jazz. He's crazy about his sons, of course, and also likes Dizzy Gillespie, Duke Ellington, Errol Garner and George Shearing.

"I hear Don Cherry play some things today that my dad used to play when I was a kid," his oldest son says.

"What he was playing was the shape of jazz to come.

Twenty years after Dad finished high school, he played a trumpet solo at Florida A. and M. It thrilled me. He really had a beautiful tone."

Who are sons Nos. 1 and 2?

"Cannonball" and Nat Adderley — the pride and joy of Julian Sr.

ISLAMIC MOSQUE FINISHED

GARY, Ind. — Moslems of Chicago and vicinity are to join in with the local group Sunday to dedicate the newly completed "Mosque El-Ameen" at 3702 W. 11th Ave. The mosque will house the Midwest Islamic Institute.

28 1960

GEORGE E. PITTS SEZ . . .

Mississippi Woman Would 'Segregate' Music

Of all the arguments we've heard against desegregation one of the worst and most ignorant contentions comes from a Mississippi white woman, Mrs. Mary Louise Supinger, who recommends "segregated music" for fear Negro men singing "intimate" love songs might intimidate young white girls. Mrs. Supinger says she can't stand to hear a Negro singing on the radio, and when one comes on her TV screen, she turns off the set. Her letters follows:

Mr. Pitts

"Dear Editor:

There was a little boy in Holland, walking along the levee, when he noticed a little crack with water from the ocean beginning to flow through. As he watched he could see that it was getting larger. He did not have time to get help, so he sat down by the crack and put his arm into the hole to stop the flow of water. He saved Holland from being flooded.

"We have a little crack in our segregation levee that is growing unnoticed and unmentioned by anyone. It is in the field of music. The Negro men sing very intimate love songs on the radio, TV, juke boxes and the night clubs. Our young people have grown accustomed to Negro men singing love songs and they buy their records to carry home. My husbands has old records from his juke boxes and young white girls have asked for record covers with the picture of some highly advertised Negro singer.

"I refuse to listen to a Negro singing love songs. For that reason, I cannot listen to our local radio. When a Negro comes on the TV set, I turn it off or change the channel. I enjoy opera, but I will not listen or look when one of the players is a Negro making love to a white singer.

"This is the crack that needs stopping before it grows larger. If our young girls enjoy the Negro voice on radio, records, TV and night clubs, what will keep them from enjoying them in a closer range as more and more of our life is integrated around us?

"You parents had better check your child's records and listen to the words and their hidden meanings. I would advise you to destroy them and make plans to pass a law to have segregated music on the juke boxes and local radios.—

MRS. MARY LOUISE SUPINGER

615 Bryan Ave., Columbia, Miss."

Tut-tut, Mrs. Supinger. Don't you trust your girls?

Sammy Davis Jr.

Bobby Darin

Clyde McPhatter

THE Thames LINE

Negro music campaign is misinterpreted, just as I figured it would be

BY ROGER THAMES, News radio-TV editor

When Jack Gould, radio-TV editor of The New York Times writes that most of television programming is mediocre, which he often does, would The Birmingham News be justified in reporting that "A drive is on (in New York) to forbid mediocre TV programming?"

This was my reaction after reading in Harrison Salisbury's long diatribe in The Times, reporting conditions in Birmingham, this paragraph: "A drive is on to forbid 'Negro music' on white radio stations."

There's no such a derned thing.

In every column I have written on the matter of bawdy house Negro music on too many Birmingham radio stations, I have been at careful pain to make plain this is no attack on Negro music per se—that there are many good, some fine, Negro artists who have made a real contribution to American music. I have named some of the names.

It was disconcerting, to understate the matter, to read such an obvious distortion of the truth in The New York Times, a paper I have always been sure would get at the truth and print it, no matter what.

That distortion was part and parcel of Salisbury's whole story on Birmingham. You'd think we exist under conditions as they were in Germany in 1937, Russia under Stalin, Cuba under Castro.

Oh well—there's a story in the current issue of Look Magazine to the effect that not just any American boy can expect to be president when he grows up. Not if he's a Jew, or a Southerner. A paragraph from that story, discussing Sen. McClellan:

"The majority opinion in America has decided that nothing good can come out of Arkansas or the South."

Well, folks, that's today's report from Drive Headquarters.

Music: B Minor Mass

Dessoff Choirs Sing at Carnegie Hall

By JOHN BRIGGS

TUESDAY'S performance of the B Minor Mass at Carnegie Hall reflected little credit either upon Bach or the Dessoff Choirs, who performed the work under Paul Boepple's direction.

Let it be conceded that the B Minor Mass is not the world's easiest choral work to bring off successfully in performance. Even so, its potentialities have been realized to better effect on other occasions than they were last evening.

To begin with, the orchestral playing was at a low level. There were moments of fine performance like the horn obbligato to "Quoniam tu solus sanctus." For the most part, however, the instrumental playing sounded like that of a scratch band assembled at the last minute, which never rose above the level of the perfunctory.

A second shortcoming was that Mr. Boepple's choice of tempos, in one listener's opinion, tended to err consistently on the lethargic side. Generally of the two evils of too fast or too slow, lethargy is the greater in the B Minor Mass, where a hairline separates a profound performance from one that merely drags.

The performance of the choristers, too, was at times disappointing. They tended on the whole to sing in tune and their massed choral tone was very agreeable. In the quiet passages, such as the "Et incarnatus est" and "Crucifixus" there were moments of touching, serene beauty.

•

But when called upon for sterner stuff the choristers were wanting. Ensemble was often uncertain and, considering the number of vocalists on stage, their tone was curiously lacking in solidity and definition. Attacks were often irresolute.

At the Credo, which ought to be a magnificent affirmation, the voices entered as gingerly as if wading in icy water. The Gloria had a similar shortcoming. The "Et resurrexit," after an impressive beginning, bogged down.

Martina Arroyo

The soloists were excellent. John Reardon, who has and sufficient agility to cope vocally with the demanding music, bass solos, and his singing and musicianship. Martina Arroyo, the soprano, usually done baritone roles formances showed both voice was the harpsichordist and soprano, had agreeable tone Opera, showed himself not depth in the his singing fine work of Robert Fuller ordist and e organist. Stuart Gardner the orga

Four young musicians who will perform at the Robin Hood Dell children's concerts gather around a piano at the Academy of Music. They are (from left) trombonist Craig DeBernardis, 12, of 3219 Friendship st., and pianists Wanda Johnson, 11, of 60 N. 51st st.; Craig Douglas Shepard, 12, of 329 Holmecrest rd., Jenkintown, and Arlene Portney, 10, of 1352 Michael rd., Meadowbrook.

Call Johnny Mathis top-selling vocalist

NEW YORK (ANP) —Johnny Mathis' status as top-selling vocalist came into sharp focus this week with Columbia Records' announcement that three of the singer's albums had passed crucial levels on their way to a million sales.

Mathis picked up two gold record awards for "Warm" and "Heavenly," both well over the 500,000 line, while "Johnny's Greatest Hits," his previous gold record, was reaching for the million mark after selling over 750,000 copies.

* * *

ON THE best-seller list Mathis held mastery of the vocal field with six titles making a showing. Aside from the three albums pushing for million status, he was selling strong with "Faithfully," "More of Johnny's Greatest Hits" and "Open Fire, Two Guitars."

In the singles category where the singer's draw has been established with such hits as "Chances Are," and "It's Not For Me To Say," both million sellers, he was still registering solidly with "Starbright."

Announcement of Mathis' power at the sales counters came on the eve of his opening Thursday at New York's Copacabana where he scored a personal triumph last year.

JOHNNY MATHIS

Johnny Mathis Has Three Albums In Select Group

NEW YORK. — (ANP) —Johnny Mathis' status as top-selling vocalist came into sharp focus this week with Columbia Records' announcement that three of the singer's albums had passed crucial levels on their way to million sales.

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500 TO BLEND VOICES IN HUGE FESTIVAL CHOIR

Dr. J. Wesley Jones to Direct Chorus

BY PHILIP MAXWELL

The last rehearsal for the massed church chorus which will appear at the 31st annual Chicagoland Music Festival Saturday night, Aug. 20, in Soldiers' field, will be held Monday night, Aug. 15, in the Washington Park Y. M. C. A., 5000 Indiana av.

This special chorus, directed by Dr. J. Wesley Jones, has been a highlight of past Festivals. It will sing two spirituals and later will join with the Festival's contesting choruses in the Hallelujah chorus from Handel's "The Messiah," conducted by Noble Cain, the Festival's general choral director.

Jones and Mrs. Marshall

500 to Sing

Mrs. Virginia Marshall, lyric soprano, and director of the Original Providence Baptist Church Gospel choir, will be featured with the chorus in "Swing Low Sweet Chariot." The second number will be "Go Down Moses," arranged by Cain. Mrs. Margaret Reed, student at De Paul University School of Music, will be the piano accompanist.

Dr. Jones reports that nearly 500 men and women from 27 churches and a choral society will participate in the sing. The churches, choir directors and the choral society leader are:

St. Mark Methodist, Walter E. Gossett; Coppin Chapel, A. M. E., Lena McLin; Carey Temple A. M. E., A. Bankston Owen; Allen Temple A. M. E., Mary Reid Griffin; Hartzell Methodist, James T. Campbell; St. Paul C. M. E., Blanche J. Lightfoot; Progressive Church of Christ, Garner Kendrick and Charles Kendrick; West Side Community church, Horace Hayden; Jones Choral society, E. Bernice Coleman; St. Paul Presbyterian, Ted McEwing; Progressive Baptist Young Peoples and Zion Temple Baptist Young Peoples, Retha Brown; Trinity Baptist, James W. Kelley; and Liberty Baptist, Talman Thomas.

Open Door Baptist, H. K. Reed; Lilydale Baptist Gospel, Thelma Jones; Shiloh Baptist, Hezekiah Milligan; Bethesda Baptist, Irving Bunton; Lilydale Baptist, James Wright; Pilgrim Baptist, Thomas A. Dorsey; and West Point Baptist, James A. Williams.

Canaan Baptist, Lorenzo Stalling; Monumental Baptist, Edward R. Moore; New Christian Fellowship Baptist, the Rev. Louis Dabney; Zion Hill Baptist, J. P. Kirksey; Greater Mount Moriah Baptist, Marian Pairs; and Berean Baptist, Isaac T. Yarbrough.

Director for 38 Years

Dr. Jones, who will be 76 on Sept. 8, was retired Sept. 30, 1954, as the superintendent of the Hyde Park postal station. He had joined the postoffice department here in 1914. For 38 years he was director of music at the Metropolitan Community church, 4100 South South Park way. On Sunday, June 7, 1959, Banks Conservatory of Music, Birmingham, Ala., conferred upon him the degree of doctor of hymnology.

He was born in Nashville, where he was graduated from Walden university. A leader in national church and music organizations he has been a foremost leader in trying to keep alive the beloved Negro spirituals. He has only missed one Chicagoland festival and that was because of his duties connected with a meeting of the National Association of Negro Musicians, Inc., of which he was an officer and one of the founders.

The Joneses live at 4642 S. Michigan av.

LESLIE GRADUATED—Singing star Leslie Uggams, upon graduating from Professional Children's School in New York City, receives congratulations from Metropolitan Opera headliner Risë Stevens and Goddard Lieberson, president of Columbia Records. Leslie plans to continue her education at the Juilliard School of Music in New York City.

PHILIPPA SCHUYLER
Escaped Congo rioting

STAR GAZING:

Philippa's exit of Congo barely beat riot hour

According to her mother, Philippa Schuyler, the famed New York concert pianist, left the Belgian Congo only hours before the outbreak of the mutinous riots last week . . . Miss Schuyler was known to have been touring the country in the weeks prior to the flareup, and information was sought concerning her welfare.

Mrs. Josephine Schuyler gave the following account: "Philippa flew out the Congo region enroute to Ghana, immediately after performing before Belgian King Baudouin, President Joseph Kasavubu and Premier Patrice Lumumba .... Earlier she had spent considerable time in strife - torn Kasai Province where Lulua and Baluba tribesmen were making a shambles of Luluabourg . . . even then, many of the whites already were leaving the Congo for Uganda .... Philippa sensed that tragedy was near, but she fullfilled her engagement at Leopoldville ... the day after her departure mutiny and murder struck."

Among the acts that became casualties in the infamous Newport riots was a highly - publicized reading by poet - playright Langston Hughes .... Ironically, he was to have presented his "Goodbye Newport Blues," which he penned only a short time before ....and which turned out to be more prophetic than anything he had previously done.

Della Reese gave a stirring rendition of the National Anthem, prior to the opening of the second All - Star game at New York's Yankee Stadium .... She did a better job than Nat King Cole, who forgot the lyrics during his attempt at the World Series in Chicago last October.

Nat, by the way, was the subject of the "This Is Your Life" re - run on television Wednesday night (20th) . . . Dakota Staton, wrapping up her stay at Robert's Show Lounge in Chicago on Monday, goes into Club Festiva at Idlewild, Mich., Friday. . . . thrush moves to Saginaw, Mich., on the 30th for one-nighter at the City Auditorium.

Red Prysock, Ben E. King and the Five Satins, headlining a huge Rhythm and Blues show headed for Chicago's Regal Theatre Monday (25th) .... It's the same night Shirley and Lee go into the Music Box in Cleveland, closing out a month - long tour that sprinted through the major cities of the Southland.

Producers of the 5th annual Randall's Island Jazz Festival are reportedly seeking new talent for their August 19 - 21 extravaganza .... Frank Geltman, in charge of the show, wants recorded tapes of ambitious jazz groups forwarded to him at Festival headquarters in the Henry Hudson Hotel. . . . The groups, he holds, must be confined to a quintet or less, must be composed of professional musicians and must not have any professional recordings for sale.

Harry Belafonte appeared on the "Call from the Stars" program which showed as a public affairs presentation last Sunday afternoon. . . . He shared the spotlight with Steve Allen, Bing Crosby, Joanne Woodward, Jeff Chandler, Burl Ives, David Niven and Robert Ryan, among others.

Clyde McPhatter says he likes his new disc, "Ta Ta," his first on Mercury incidentally, better than anything he has done up to now — SAM LACY

DELLA REESE
All-Star singer who knew the words

Now She Reaches Down to Help Others

Dinah Washington, 'The Queen,' Fought Own Way to Song Stardom

DETROIT — Singer Dinah Washington's voice is such, a friend once observed, "that it is hard to ignore her singing or talking." But as her record sales in the past will show, Dinah has been widely ignored by the music-loving white public.

Though Dinah has been far from an unknown and has long been known as the "Queen of the Blues" she has not reaped the financial benefits like new-comers such as Johnny Mathis or Bobby Darin.

■

AS ANY Negro knows, Dinah has been around over 15 years, and has scored hits with "Evil Gal," "Long John," "It's Too Soon To Know," and "What a Difference a Day Makes."

But in spite of her renown in the Negro community Dinah was not discovered by whites until she switched her talents to jazz and the popular ballads in recent years.

Often married (we count six from here), Dinah has had some bad breaks, both with men and with the press because of her apparent disregard for niceties of speech when she is angry.

■

"MANY TIMES she has had to take the role of manager, bargaining for top dollar for her talents when others would sell them cheap," says saxman Eddie Chamblee (a former husband now a part of Dinah's revue).

Chamblee pointed out when Dinah appeared at Detroit's Flame Showbar recently that once when Dinah's manager had dickered for a price over the phone and had settled, Dinah called and got the fee sweetened another $200.

In recent years Dinah has recorded jazz albums, turned slightly to balladeering and teamed with newcomer Brook Benton, and sold a staggering number of records—all top hits.

■

IN RECENT months Dinah organized her own revue and it is composed of some talented young people who compliment Dinah's vast talent.

"It's my dream of a well-bal

Though Dinah has improved and mellowed with age, she has yet to appear on a national television program. People in the profession believe it is because of her temperament.

But TV aside, Dinah is still sharp of tongue when she is annoyed—and no matter what she sings she is still "the Queen of the Blues."

DELL ST. JOHN

. . . the "Queen" helped her anced musical group," "The Queen" says.

Composed of singer Dell St. John (a Detroiter), organist Perri Lee, dancer-singer Ray Sneed, drummer Al Griff and Chamblee, the group was packing them in in Detroit recently and have enough advance assignments to carry them well into the winter.

When Dinah first brought the group together she paid them out of her own earnings and offered them as a part of a package deal along with herself.

■

"THEY ARE an exceptional group," intimates the "Queen," "and I wanted them to be good and they had to get experience and polish."

Polished to professional crispness, the group took off with the "Queen" recently for a Bermuda engagement.

Music: Krips' Beethoven

Symphonies 8 and 9 Played at Stadium

By ERIC SALZMAN

THE third concert of Josef Krips' third Beethoven cycle at Lewisohn Stadium was capped with—naturally—Beethoven's Ninth.

The event drew 11,000 persons to Amsterdam and Convent Avenues, the second largest crowd of the season. Beethoven's Ninth remains an extraordinary draw and Mr. Krips made it worth everyone's while.

Theresa Greene-Coleman, soprano; Nell Rankin, mezzo-soprano; Rudolf Petrak, tenor; Norman Farrow, bass, and Margaret Hillis Concert Choir were the vocal forces for the last movement. But this was Mr. Krips' show (and Beethoven's).

Theresa Greene-Coleman

Studied for Stardom

Singer Spells 'Luck' W-o-r-k

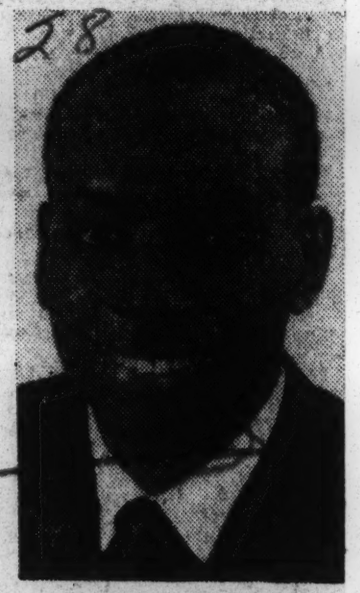
By HENDERSON CLEAVES.

At 29, Earl Grant says he's ready.

Unlike many of his juvenile colleagues, the entertainer — currently one of the hottest night club attractions—has put in years of work.

"People think it was luck," he says. "I wouldn't go through it again for anything."

Earl started singing in clubs when he was a student majoring in music at the University of Southern California. After graduation and the Army, he worked for years in night clubs and carried on further musical studies at conservatories in Kansas City and New Rochelle and at De Paul University in Chicago.



EARL GRANT

Ascent in a Year.

But his dizzying ascent to stardom came in the past year, a period that included two electric stands at the Copacabana, where he set a record for a quick return engagement, coming back in seven months.

"It did happen in the last year," he acknowledges. "Things went so fast I could hardly keep track." (He made a swooshing motion with his hand.)

His act, he admits, eludes ready description.

"Somebody once asked me what I do," he recalls. "I said, 'I don't know. You'll just have to come and see it.'"

What he does is, he sings and plays the piano and the organ and he gets up and stamps his foot and claps his hands. He sings up quite a storm.

His material ranges from spirituals to blues to calypso and he is lately casting a friendly eye in the direction of cowboy music. He can play the trumpet and the drums and is now studying dancing. He wants to learn the guitar.

"I've got so many things I want to do," he remarks. "I'm just starting out. I'm amazed at some guys who think they're stars who can't do anything."

Inevitable Comparison.

His variegated, high-octane performance has led inevitably to comparison with Sammy Davis Jr. Does he mind the comparison?

"I don't mind being compared to anyone who's great," replied Earl, who sometimes pounds on invisible drums while he talks. "And Sammy's so great. Every time you see him he's got something new."

Earl likes the new, too, and constantly experiments to please his audiences.

"I study their faces. I like them a little cold so I can warm them up. Some performers like to have them ready so they can just come out and do their act. I don't like that. If they're too easy I get lazy."

That would have to be seen to be believed.

28 1960

Mixed reaction to Satch at 2 African tour stops

The Afro-American P. 15

Baltimore Md

LEOPOLDVILLE, Congo — Louis Armstrong can't be exactly sure how the African natives feel about him and his music.

The king of the trumpet was wildly acclaimed on his arrival here last Thursday, but two days earlier he was given a take it or leave it reception across the continent at Nigeria.

* * *

THE CONGOLESE briefly forgot their differences to give Satchmo a triumphant welcome to Leopoldville. They cheered and jived in the streets as Satchmo drove past behind a truckload of native dancers.

"They got that beat, boy," Satchmo said.

An African song was specially composed in his honor.

"They call you Satchmo," the song went, "but to us you are Okuka Lokole." But Okuka, he was told, is the jungle wizard who charms wild beasts with his music. Lokole is he who casts spells with a voice like ringing bells.

* * *

THE ARMY of Col. Joseph Mobutu and the police force loyal to ex - Premier Patrice Lumumba joined forces to provide an armed cordon around Satchmo and his party from the moment they stepped off the Congo River ferry from Brazzaville.

Satchmo shook his head sadly at the sight of all the rifles. But he cheered up when Congolese girls in native dress turned up to pose for pictures with him and his wife, Lucille.

Satchmo spread his arms at the sight and shouted, "I'm a happy man!"

* * *

AT LAGOS, Satchmo and his all stars did not strike the fancy of the admission - paying throng of 10,000 that turned out to hear his first concert on Nigerian so the public's negative reaction to his two-hour offering of superb musicianship was expressed by the drifting away of more than two - thirds of the audience before the concert ended. It was not altogether Louis' fault.

Evidently no one had briefed Satchmo on the kind of music Nigerians like and a faulty sound system made it difficult for most of the fans in the stands to hear him at his best.

* * *

THE NIGERIAN musician is the world's most uninhibited. He's as much an acrobat as a musician. They bob and weave and sway in unison as American bands of the 20s and 30s used to do, but they go a step further. Once they get their steam up, it's each man for himself.

They dance and leap, turn somersaults, lie on their backs and jump on each other's shoulders while playing all the time. They put on a razzle dazzle show of color, musicianship and acrobatics that has no counterpart in contemporary America.

And music? Well, they have their own. It's called "highlife," an improvisation of calypso that overrides political rivalries, (and they're intense), tribal fueds, regional jealousies, religious difference and even strong nationalistic loyalties.

Satchmo Rides High

LEOPOLDVILLE, The Congo — Jazzman Louis Armstrong rides a portable throne as he was carried into the Baudouin sports stadium in Leopoldville by native tribal dancers for his first concert in the Congo. The trumpet player and his combo played to several thousand Congolese fans in the stadium. (Associated Press Wirephoto)

SWEET NOTE PREVAILS

The Florida Times-Union Jacksonville, Fla

Satchmo Thrown Off Key By Diplomacy in London

Mars. 10-13-60

LONDON, Oct. 12 (AP) Jazzman Louis Satchmo Armstrong discovered today that diplomacy is tougher than playing the trumpet.

Heading for Africa on a U.S. State Department tour as America's unofficial ambassador, Armstrong interrupted his flight to Ghana to get some sleep and have lunch with U.S. Minister Walworth Barbour, a diplomat on the embassy staff here.

"Do you know Mr. Barbour?" asked a reporter at a news conference.

"Sure, sure," replied the 60-year-old native of New Orleans. "I played with him once at a concert at the Crystal Palace."

This was followed by an awful silence.

Dixieland Barber

"Louis," said an American newsman, "I'm afraid you're thinking about Chris Barber." (Chris Barber is one of Britain's leading Dixieland musicians.)

"I'm talking about the trombone player," said Satchmo. "Don't Barber play the trombone?"

"I'm sorry," said a member of his entourage, "I'm afraid the reference was to Mr. Barbour the American minister, at whose home you are lunching."

"All right," beamed the jazzman, "I reckon he's a good cat, too."

Starting on Saturday, Armstrong will play 45 concerts during a 69-day tour of Africa.

Friendship Tour

A statement for the press described Armstrong's tour as "aimed at establishing good will and friendship in the new and developing states of Africa."

Questioned about this and other duties as an amateur diplomat, Armstrong was more earthy than his press release.

"What are you trying to prove to the Africans?" asked a writer for a British magazine which caters to intellectuals.

"I ain't trying to prove nothin'," said Satchmo. "I'm jus' going down there to blow."

"But surely," the writer continued, "you must intend to spread. . . . well at least, the basic concepts of the American way of life."

"I ain't got nuthin' to do with politics, daddy," answered Louis, "and I don't know nothing about 'em."

28 1960

GEORGE E. PITTS SEZ . . .

The Courier Pittsburgh, Pa. Jan 23 1960 Page 35

Negroes Have Written Some Great Songs

ANDY RAZAF is a Negro songwriter who is living out his days in California confined to a wheelchair, constantly wracked by excruciating pain. It is not the pain that worries Mr. Razaf. He is galled by the fact that not nearly enough Negro artists use material from the pens of Negro composers. Although the column has published portions of Mr. Razaf's opinions in the past, we feel the following is worthy of another airing. Mr. Razaf writes:

Geo. E. Pitts

"To their eternal credit, quite a few Negro performers and musicians, desirous of giving their own songwriters a break once in a while, have asked me to give them a list of songs from the pens of Negro writers. Such a list would take many pages. However, I will mention a few of the thousands of great songs written by Negroes which have stood the test throughout the years:

After You've Gone, A Good Man Is Hard To Find, Ain't Misbehavin', Basin Street Blues, Ballin' The Jack, Baby Won't You Please Come Home?, Charleston, Carry Me Back to Ole Virginny, Don't Cry Little Girl Don't Cry, Exhortation, Eve'ry Body Loves My Baby, Georgia Brown, Honeysuckle Rose, He's A Cousin Of Mine, I Ain't Got Nobody, In My Solitude, I'm Just Wild About Harry, I'm Comin' Virginia, I Don't Want to Set the World On Fire, If I Could Be With You One Hour Tonight, Just One Word of Consolation, My Fate Is In Your Hands, Memphis Blues, Muddy Water, Memories of You, Moonlight Cocktail, No One Can Shimmy Like My Sister Kate, Nobody, Oh What It Seemed To Be, Old Fashioned Love, Please Go Away And Let Me Sleep, S'posin', Sugar Blues, Sophisticated Lady, St. Louis Blues, Some Of These Days, Strut Miss Lizzie, Sleepytime Down South, Stompin' At The Savoy, Trav'lin' All Alone, Them There Eyes, The Rain Song, The Darktown Strutters Ball, The Devil Sat Down And Cried, 'Taint Nobody's Business If I Do, Under The Bamboo Tree, Way Down Yonder In New Orleans, Confessin', The Negro Speaks Of Rivers, How A Song Was Born, When the Swallows Come Back To Capistrano, Walkin' By The River, etc.

Mr. Razaf continues, "It cannot be said enough that in addition to spirtuals, considered by European authorities as America's only contribution to music, the Negro originated ragtime, blues, jazz, swing, boogie-woogie and be-bop, not to mention most of the dance crazes of this country and our jive talk, which has spread like prairie fire.

"Back to music: Negro writers have created many art and classical songs, even symphonies. The great symphonies of our own composer and arranger, Dr. William Grant Still, have been acclaimed as some of the finest music ever composed by an American. Yet, when have you heard one of Dr. Still's symphonies?

"In the future, search the programs of our concert artists for an art or classical song written by a Negro. As to popular music, note how seldom you hear Negro singers or musicians using compositions from the pen of one of their own group.

Chico Hamilton

Gloria Lynne

Quincy Jones

Are we ignorant or ashamed of our great and unique musical creations, or are we just plain stupid?

"Strange that the whites can see the value of our music while we cannot. Funny that we are supposed to be so hated and yet so imitated. Slowly but surely others have been stealing the credit for our musical creations, so, before it is too late, I hope we will participate in keeping the works of our own writers alive by performing them at every opportunity. This will not only be helping them and creating an incentive for future Negro writers, but helping ourselves also, for an artist is no better than his material. And there is plenty great material by Negroes to be had.

"Although there is no law against it, just imagine a group of Negro businessmen, clubs, civic leaders, etc., sponsoring a yearly music festival using phases of music written by Negroes. That would be the day.

"Could it be done? Absolutely. But we lack the vision, business sense and pride in our creative genius to attempt it . . . Shame on us!"

(EDITOR'S NOTE: Mr. Razaf is composer of many of the songs mentioned above and many others, and is still composing. His excerpts in this column were written in September, 1955.)

"Let No Man Write My Epitaph."

■

FOR THE FIRST TIME in the history of the National Guard Radio Show, Quincy Jones will be the first Negro personality to be featured. Along with singer Andy Williams, Jones and his 18-piece band recorded 12 tunes to be used in a recruiting promotion to be heard on 3,800 radio shows throughout the country . . . Drummer Elvin Jones left Harry Edison and is with the John Coltrane group which is playing Pittsburgh's Crawford Grill this week . . . A prominent jazzman gave up his wife, house and lot to make it with a fast-rising chanteuse.

■

COLUMBIA RECORDS will please note that none of Erroll Garner's new Octave record pressings can be released by Octave unless approved by him, in both stereo and monaural versions. The pianist is concerned about the accurate sound and quality of his recorded work . . . Adam Wade, a native Pittsburgher like Garner, has recorded the pianist's composition of "Misty," which already has been released in some 40 versions . . . Glad to hear the Larry Steele's Smart Affairs went over so big in Toronto, Canada. This show is so good it should have far more bookings than it does.

WE HEAR from a reliable source that singer Austin Cromer from Columbus, Ohio, will be the new vocalist with Count Basie after Joe Williams splits to go on his own. Cromer will be remembered as the chanter of "Somewhere Over The Rainbow" with Dizzy Gillespie's big band. If the report is true, Basie couldn't have made a better choice—Cromer has a great voice and could do the job . . . Wild Bill Davis is leading Bill Doggett's band while Doggett rests at his Long Island home . . . Diahann Carroll signed with Atlantic Records.

■

THE RECENT Harry Belafonte TV spectacular was excellent musical fare, and contributed largely to introducing Gloria Lynne to a great many people. This gal is making it big as a jazz singer and now ranks with the best in the biz . . . Jazz drummer Chico Hamilton has returned to Hollywood to develop a new act. Chico, who will sing, dance and play the drums in the act, will be joined in his new show by his brother, Bernie, an actor currently being featured in the movie,

28 1960

Ex-Child Star Toni Harper Seeks Road Back to Stardom

The Pittsburgh Courier P. 24

PITTSBURGH — Not many youngsters in any business are stars at 10, washed up at 12 and anxious to make a come-back at 22. But such is the case of Toni Harper, who tasted jute-box glory as a child with a catchy number called "Candy Store Blues."

It could be discouraging to have fame swept away after one hit record and two movies, but this has only made Toni more determined to get back up on the top.

"I suppose it's harder to make it as an adult," Toni said during a Pittsburgh stopover, part of a country-wide promotion tour being conducted by RCA Victor records. "I don't have the advantage of being a novelty."

P. 24

HER FAME as a child star she considers to be an asset. She still has somewhat of a "name," for many people never forget the captivating sub-teener with the big voice. Even at the press conference, two of the hotel employes pushed their way quietly into the room and apologetically explained, "We just wanted to get a look at Toni."

She has other assets too. Though she is no longer a tiny, be-ribboned youngster with a yen for lollipops, she is a charming young woman with a tall, slender, shapely figure and exotic features.

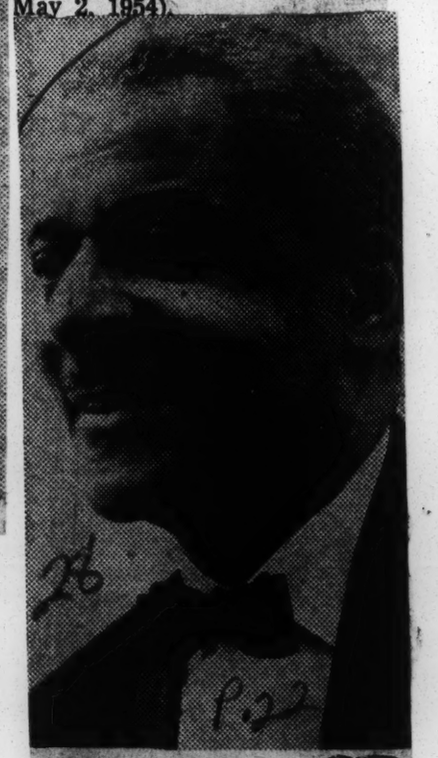
Her voice has matured. It is rich, astonishingly husky and flexible. She uses it to great advantage on her new LP called "Lady Lonely." Her skill is tested, for none of these impressive songs has ever been heard before. They were penned by the students in a special extension course in songwriting taught by Hal Levy at the University of California.

It is a tribute to Toni's past reputation that she was the personal choice of these songwriters . . . who in real life are engineers, playwrghts, chemists and housewives. They never forgot her.

TONI HARPER

She sang in recital and with major orchestras throughout the United States, Latin and South America and Europe, and she made a brief excursion into opera, singing the title role of "Aida" in Mexico City and Santiago, Chile.

(Miss Davis gave a recital here in the Phillips Gallery on May 2, 1954).



ONE AND ONLY — Teddy Wilson and his trio move into the headline spot at the new Composer East in New York on Tuesday, Nov. 15, for a three-week engagement. This is the first time in more than six months that the great jazz stylist has appeared in New York. He has been on a tour of the major cities of this country and Australia.

Deaths Elsewhere

The Washington Post

Ellabelle Davis, 53

Washington, D.C.

NEW ROCHELLE, N. Y., Nov. 16 (AP) Ellabelle Davis, 53, one of the outstanding Negro singers of the last 20 years, died of cancer yesterday at New Rochelle Hospital.

Miss Davis

Miss Davis, a soprano, sang operatic and classical roles, and seldom included Negro spirituals in her recitals. The reason, she said, was that she wanted to prove that a Negro artist doesn't have to "stay in his own backyard."

Composer Publishes Three Choral Works

Defender P. 22

Nov (26-Dec 2) 60

PETERSBURG, Va. — A Virginia State college music faculty member has recently published 3 choral works, it was announced by college officials.

She is Mrs. Undine Smith Moore, associate professor of music. Titles of Mrs. Moore's compositions are: "Let Us Make Man in Our Image" (Paradise Lost), "Long Fare You Well," and the spiritual, "Bound for Canaan's Land."

Chicago Defender

She announced that the former two compositions are dedicated to Noah and Georgia Ryder, music instructors at Norfolk Division of Virginia State college, and the third to Harry E. Savage, conductor of Richmond's Armstrong high school choir.

Professor Moore is one of the few women who have made such noteworthy contributions in the difficult world of musical composition.

SUCH NOTABLES

Among Negro women who have achieved in this highly competitive area, Mrs. Moore is ranked along with such notables as the late Florence Bond Price, Margaret Bonds of New York City, and Julia Perry, in Rome at last report.

Like each of these, composer Moore has a creative specialty in music, hers being pieces for choral groups. "Somehow I just seem to hear my music in terms of the chorus," she stated.

Mrs. Moore has published nearly a dozen choral works within the past decade. Her "Daniel, Daniel Servant of the "Lord," published in 1953, is widely used among high school and college choirs.

Records: Jazzing The 'Nutcracker'

N.Y. Herald Tribune

New York Post

By HERBERT KUPFERBERG

At the risk of being suspended from the Long-Hair Reviewers' Association, this department would like to extend a hearty welcome to Duke Ellington's recording of "The Nutcracker Suite." Yes, that's what it says, dad, Duke Ellington's recording of "The Nutcracker Suite." It seems that the Duke, with arranger Billy Strayhorn, was casting about for something to record and came upon Tchaikovsky's "Nutcracker Suite."

It was a happy meeting. Some of Ellington's latest products have been on the flimsy side, and the "Nutcracker" provided him with some genuine music to work with. What's more, it's also sturdy music, and not even the most inept of tasteless jazzification could altogether kill it.

Changes in Titles

Actually, the Ellington-Strayhorn adaptation has plenty of taste and smoothness—provided you don't get stuffy about the enterprise in the first place. What they have done, simply, is to present a jazz version of the "Nutcracker" — nothing loud, nothing crude, nothing really out of the spirit of the original, even though the idiom is completely different. You recognize the familiar Tchaikovsky tunes in the Overture, for example, but they've been given a jazz touch, and they're played on instruments that Tchaikovsky, may his soul rest in peace, would never recognize —any more than he'd recognize such names as Johnny Hodges, Harry Carney, Juan Tizol and Ray Nance.

The transformation the music undergoes can be symbolized by the changes in name of the various sections of the original Suite. The Dance of the Sugar-Plum Fairy becomes Sugar Rum Cherry, the Russian Dance becomes the Volga Vouty, the Chinese Dance becomes Chinoiserie and the Waltz of the Flowers the Dance of the Floreadores. With this album (CS-8341) there's no middle ground: either you'll love it or you'll hate it. But it's worth a try, and it has more life than a good many of the thirty-nine other versions of "The Nutcracker Suite" listed in the current catalogue.

Duke Ellington, whose jazz version of Tchaikovsky's Nutcracker Suite has been released by Columbia.

The Duke, incidentally, isn't the only jazzman to have come up with a swinging version of the "Nutcracker." For Victor (LSP-2110) Shorty Rogers has

produced a "Swingin' Nutcracker" that has some stylish playing but much less imaginativeness and taste than characterize the Ellington disk. Moreover, the Rogers version strays further from the original, and employs a substantially bigger band with greater brassiness to the sound of the music and less subtlety to the shape. If there's a trend-spotter in the house, he might hazard a guess that a few more jazz "Nutcrackers" may be in the offing, but whoever makes them will have a hard time stopping the Duke's.

Miss Hinderas, musical diplomat, on world tour

The Afro American
Baltimore Md
10-29-60

PHILADELPHIA

Far away places and strange sounding names fill the daily log of pianist Natalie Hinderas as while going about her mission in cultural diplomacy as an American Specialist for the State Department.

Currently in the Kingdom of Jordan by the Dead Sea, the world - circling concert artist writes of having met with the Mayor of Amman, a city known in ancient times as Philadelphia, and visiting the world's most sacred shrines in Jerusalem and Bethlehem.

Since departing the U.S. shores six weeks ago, America's Honorary Ambassadress of Good Will has visited Sweden, Yugoslavia, Greece and Lebanon. Other ports - of - call still on the itinerary include Iran, Singapore, Indonesia and Taiw.n

In Sweden the first half of September, Miss Hinderas filmed three half - hour television recitals and recorded two half - hour radio concerts for the state network and later use on Scandivision and Eurovision; paid an official call on the Mayor of Stockholm; lectured and performed at the Royal Academy of Music.

The Nordic Music Festival held in Stockholm invited her to be their guest for the three-day concerts and banquets; she played for and talked with patients at the Norrbacha Institute for handicapped children; delivered lecture - performances on American Music at various schools throughout the country and renewed an old friendship with famed diva Mattiwilda Dobbs.

The latter half of September found the peripatetic pianist covering Yuoslavia from Slovenia to Macedonia playing concerts and holding seminars on American Music in Musical Academies in Belgrade, Ljubljana, Bana Luka, Zagreb, Zeneca, Skopje and Sarajevo.

Despite anti - American demonstrations periodically, Natalie Hinderas tells of warm, friendly and enthusiastic receptions throughout the country and a most pleasant hour with the Mayor of Belgrade.

Miss Hinderas observed during many discussions with music faculties that they were dubious of American music teaching methods being capable of producing polished artists because of the flexible and non - regimented training approaches used here.

They pointed out to the American pianist their system of three levels of music study: six years of Lower Level; four years at the Middle Level and finally four years at a Music Academy always following a rigid and non - compromising plan of preparation and study. Students seeking a performing or teaching career are not permitted the latitude enjoyed here to select their school, teacher and manner of personal development as customarily occurs in U.S. conservatories.

Natalie Hinderas utilizes her winsome personality, true musicianship and a sincere interest in the culture of other peoples mixed with observance of their customs in effectively winning new friends for the U.S. as she persues her task of building better relations between America and its world neighbors.

28 1960

RELIGION TODAY

Former Jazz Saxophonist Uses Music To Aid His Mission Work

The Courier-Journal
Louisville, Ky.

By DIAL TORGERSON
Associated Press Writer

Los Angeles, Sept. 29—Raucous cries, whistles, and the stamping of feet greeted Joe Lutcher as he stepped onto the stage, his Bible in one hand, his saxophone in the other.

Outside the hall—an auditorium at a housing unit on Los Angeles' Southeast Side—a teen-age vandal was bending the aerial off Lutcher's car.

Lutcher shouted over the noise:

"We've got some music for you young folks. What would you like to hear?"

"Hulley Gulley!" cried one voice. "Hulley Gulley!"

"We don't play that sort of music," said Lutcher, once a jazz band leader himself and the brother of jazz singer Nellie Lutcher. "Does anybody know 'He's Got The Whole World In His Hands?"

Soon Everyone Was Singing Spirituals

Lutcher's piano player plinked out a few bars. Lutcher warmed up his horn, there were some "I do's" from the crowd, and soon several boys and girls were on the stage, helping lead the singing.

In a few minutes everyone in the audience was singing spirituals.

Joe Lutcher and his saxophone—he calls it "my converted saxophone"—had won over another audience of unruly youngsters.

"Music is the way to reach them," said Lutcher.

"You should have seen this one boy up there (he was 14 and he was almost big as me (Lutcher is a husky man of 40)—and he was the leader of the gang in this bad neighborhood. In fact, this was the baddest neighborhood in that part of town. And he was singing 'What A Friend I Have In Jesus.'"

Lutcher gave up the life of a jazz band leader eight years ago when he became converted to Seventh-Day Adventism. For the past two years he has been concentrating on mission work, taking a little group of dedicated musicians and teen-age vocalists into Los Angeles' worst neighborhoods "to help these young folks live better."

The youngsters are from 8 to 16, and most, like Lutcher, are Negroes.

'What They Need Is Love'

After entertaining the youngsters, Lutcher encourages them to start singing groups of their own. He usually gets an adult in their own neighborhood to help.

"From music, we get them into Bible-discussion groups," said Lutcher. "It's all nonsectarian and nondenominational.

"The important thing is to show these young folks that there's somebody who cares for them—that somebody can love them.

"In these housing units the kids are mostly from broken homes. We find out that these boys and girls—even the ones who misbehave—aren't really as bad as you think they are.

"What they need is love and attention. If anyone shows any kind of liking to them, why, you can win them right over."

"You know," said Lutcher, "when I first started this, some of my jazz-music friends sort of shook their heads. Even my sister didn't understand.

"But now they all see I'm sincere in this, and happier than I was before I came out of the jazz world. And they're happy for me, too."

Associated Press Wirephoto

WORDS AND MUSIC . . . Joe Letcher, Bible in one hand and saxophone in the other, poses in front of reproduction of Ten Commandments.

Theatre: Sandy Wilson's 'Valmouth' Has Premiere

Musical Makes Bow at York Playhouse

The New York Times

By HOWARD TAUBMAN

IN HIS pure form, the novel, and his native habitat, England, Ronald Firbank is considered as something special. In dilution as a musical comedy called "Valmouth" and at the York Playhouse on the East Side his world seems ffearisher.

"Valmouth," which opened Tuesday night, is the work of Sandy Wilson, who has a fondness for social archaeology. As in "The Boy Friend," his nostalgic musical of another era, Mr. Wilson has provided the book, music and lyrics for "Valmouth." As in "The Boy Friend," he had the cooperation of the director, Vida Hope.

But oh, the difference! "The Boy Friend" had a certain weary charm. "Valmouth" is tired and has precious little charm. Its book attempts to poke refined fun at crackbrained aristocrats, cackling yokels and exotic Orientals gathered in a resort town called Valmouth, situated somewhere in Firbank country. Firbank cannot be blamed if the end product resembles a Laurel and Hardy caricature of English society at play.

If you can survive the plot and the dialogue, you may derive some pleasure from the songs, dances and costumes. Mr. Wilson's mind is gay and witty when it is not chasing through rarefied English landscapes. He can turn out graceful and insinuating lyrics and clothe them in pleasant and lively tunes.

Miss Hope has a gift for gestures and tableau that are better social lampoons than the spoken lines. Harry Naughton, who staged the musical numbers, knows how to capture a comic spirit in movement. And Tony Walton's costumes are a delightful expression of an amused affection for the past.

There are likable professionals in the cast. Bertice Reading, a cheerful butterball of a woman, uses her big, brassy voice with rousing vigor; in "Big Best Shoes" she blows the vapors out of Valmouth. Constance Carpenter combines hauteur with her ardor for a shepherd lad to humorous purpose.

Ralston Hill sings a hymn to cathedrals, written in a style that happily recalls Cole Porter. Gail Jones is pretty, like her mother, Lena Horne, and may turn out to be a singer. Elly Stone as Sister Ecclesia, who observes a vow of silence, celebrates "My Talking Day" with elation.

A musical comedy without a book wouldn't go, would it? With it this "Valmouth" is, as a character unfortunately observes, "a deadly, awful place." Without it "Valmouth" would be all right for a visit.

Bertice Reading in the new musical "Valmouth."

The Cast

VALMOUTH, a musical, with book, music and lyrics by Sandy Wilson, based on Ronald Firbank's novel. Staged by Vida Hope; presented by Gene Andrewski, Barbara Griner and Morton Segal; scenery and costumes by Tony Walton; musical direction and orchestrations by Julian Stein; musical numbers staged by Harry Naughton; assistant musical director and conductor, Jack Lee; assistant to Miss Hope, Rhoda Levine; production stage manager, Leon Gorsten. At the York Playhouse, First Avenue and Sixty-fourth Street.

Mrs. Harstpierpoint	Anne Francine
Mrs. Thoroughfare	Philippa Bevins
Father Colley-Mahoney	Eugene Roche
Capt. Dick Thoroughfare	Alfred Toigo
Lieut. Jack Whorwood	Gene Rupert
Ffines	Thom Koutsoukos
Nit	Bill Mitchell
Fowler	Mona Abboud
Sister Ecclesia	Elly Stone
Grannie Tooke	Beatrice Pons
Thetis Tooke	Nan Courtney
David Tooke	Franklin Kiser
Mrs. Yajnavalkya	Bertice Reading
Niri-Esther	Gail Jones
Carry	Rhoda Levine
Lady Parvula de Panzoust	Constance Carpenter
Sir Victor Vatt	William Beck
Lady Saunter	Janice O'Dell
Madam Mimosa	Maureen Fritz
Cardinal Pirelli	Ralston Hill
Doctor Dee	Vince Tampio

Tenor salutes fan composers at Town Hall

The Afro-American
Baltimore, Md.

By CARL DITON

NEW YORK — Wallace Thompson, veteran tenor, ventured a daring recital in Town Hall last Sunday that was more than a mere recital. It was a demand that non-Negroid compositions of colored composers were worthy of being heard more often.

Practically three - fourths of the singer's offerings comprised the work of colored people.

The opening fourth alone consisted of such favorites as Handel's Ombra mai fu from the opera Xerxes, Schubert's Nacht and Traeume and Wohin, and Giordano's aria Amor ti vieta from the opera Fedora.

* * *

THERE FOLLOWED then the colored composers:

Carl Diton's Entreaty, written in 1907 and now published by Edward Marks in his Negro Art Song collection; William Grant Still's A Black Pierriot (poem by Langston Hughes), Coleridge - Taylor's Tell, O Tell me, Eleanore and Onaway, awake, beloved from Hiawatha's Wedding Feast, Margaret Bonds' Minstrel Man (poem by Hughes), Howard Swanson's In Time of Silver Rain (poem by Hughes), Harry T. Burleigh's Lovely Dark and Lonely One (Poem by Hughes) and Three Shadows.

Finally, there was the usual place reserved for colored "arrangers" H. T. Burleigh's By and By and Go Down, Moses, William Lawrence's Let us Break Bread Together, and Roland Hayes' Round About de

Mountain.

* * *

THOMPSON'S LOWER voice was a little husky. But it was somewhat amazing how he maintained good legato quality in his top tones, whether fortissimo or pianissimo, throughout the evening.

His diction was enjoyed in the following order of the languages: Italian, German and English. Occasionally there was a note or two sharpwise of flatwise.

But every song, almost without exception, was tinged with depth of emotion and sincerity as to emerge into such distinct style that even the unusual use of his hands to demarcate the rhythm of the songs did not deract.

The meaing of a song, then, never once escaped him.

28 1960

NEGLECTED JAZZMEN

New York, N. Y.

Mainstream Musicians Are Heard Again

Sun. 10-9-60

By JOHN S. WILSON

TWO years ago Stanley Dance, the English jazz authority who now lives in this country, began to fill a glaring gap in current jazz recording by producing a series of disks featuring musicians who, being neither "modern" nor "traditional," were so out of fashion that they were rarely given an opportunity to play on records.

Among the so-called "mainstream" jazzmen who were brought back to the spotlight on Mr. Dance's Felsted disks were Earl Hines, Herman Autrey, Calvin Bushell, Hilton Jefferson, Earl Warren, Rudy Rutherford, Buster Bailey, Dickie Wells and Buddy Tate — musicians of consequence in the Nineteen Thirties whose careers had dwindled in the post-war jazz world. Under the impetus of Mr. Dance's enterprise, some of these men have had occasional further recording opportunities, but the Felsted series stopped after its introductory thing and the cause of mainstream jazz languished until recently when a new series of disks came along from an unexpected source.

Sights Turned Back

Since 1949 Prestige Records has been a label devoted to modern jazz, particularly to newcomers, an emphasis that has given it a catalogue studded with the early work of the Modern Jazz Quartet, Miles Davis, Sonny Rollins, Thelonious Monk and almost every notable jazz musician who arrived during the Fifties. Several months ago Prestige turned its sights back beyond the Fifties and ventured into new territory with a Prestige/Swingville series, which has picked up the mainstream ball started by Mr. Dance at Felsted.

Beginning with a release by the far-from-neglected mainstreamer, Coleman Hawkins (around whom Mr. Dance also built one of his disks), Prestige/Swingville has gone on to open its studio doors to guitarists Tiny Grimes and Al Casey, to trumpeters Taft Jordan, Emmett Berry and Joe Thomas, saxophonist Al Sears and pianist Claude Hopkins, as well as such veterans of Mr. Dance's venture as Buddy Tate and Hilton Jefferson.

MAN ON A TENOR SAX—Buddy Tate, veteran of the jazz world, plays with two groups on two separate disks.

Sextet Is High Point

The high point of the series so far is **Rockin' in Rhythm**, a superb mixture of rich ensemble playing and beautifully developed solos by a sextet identified as the Swingville All-Stars. The three front-line men — Al Sears, tenor saxophone, Hilton Jefferson, alto saxophone, and Taft Jordan, trumpet — were prominent in major big bands in the Thirties and Forties (all three served with both Duke Ellington and Chick Webb).

Some indication of how those bands achieved their ensemble strength can be heard when these three men blend their instruments on the album's title tune and on "Things Ain't What They Used to Be" in an attack of such ruggedness and depth that the sextet sounds like a full band in prime shouting form. An Ellingtonian aura hangs over much of the disk for, in addition to these two tunes from the Ellington repertory, Mr. Sears contributes a roughhewn version of one of the pieces in which he was featured in his Ellington days, "Carnegie Blues," and pianist Don Abney scatters well-placed Ellington fills and phrases throughout the set (the excellent rhythm section is filled out by Wendell Marshall, bass, and Gus Johnson, drums).

But impressive as the sextet's ensemble passages are, the most fascinating moments are provided by the soloists, particularly by Mr. Jefferson, whose place in jazz has been so insecure that he has held a day job as a bank messenger for many years. Playing in firm, warm, singing lines and with a tone of exquisite beauty, he evolves magnificent soaring solos on "Willow Weep for Me" and "Li'l Darling," and is almost equally arresting when he adds an appropriately gritty quality on the more directly swinging selections. Mr. Jordan, whose calm, crisp, pungent trumpet balances Mr. Sears' lusty forthrightness, moves through some demanding passages on "Tenderly" with a delightfully casual ease that marks his work throughout the disk.

Claude Hopkins, who led one of the more popular big bands of the Thirties, heads a quintet on **Yes Indeed!** (Prestige/Swingville) that gets its momentum less from Mr. Hopkins' pleasantly meandering piano work than from the tremendous, surging drive of Buddy Tate on tenor saxophone and Emmett Berry's peppery trumpet (again backed by the dependable Mr. Marshall and another fine drumming Johnson—Osie). On this disk and on another on which he is heard with the small band he has been leading for several years, **Tate's Date** (Prestige/Swingville), Mr. Tate plays consistently in a loose-gaited, propulsive idiom that is the epitome of swinging jazz. He has a great deal of the authority that makes Coleman Hawkins' playing bristle, but Mr. Tate expresses it in a more sinuous manner than Mr. Hawkins uses.

That jarring, visceral attack with which Mr. Hawkins can overwhelm a tune storms through **Coleman Hawkins' All Stars** (Prestige/Swingville), a disk that takes on added interest because of the presence of Joe Thomas, a trumpeter who joined Fletcher Henderson's band just as Mr. Hawkins was leaving it in 1934. Although he has occasional moments of uncertainty, Mr. Thomas adds a gentle, lyrical touch to all the selections and builds one especially attractive long solo through a series of stark, ripping phrases.

Like Mr. Hawkins, Pee Wee Russell and Buck Clayton are mainstream musicians who have continued to be prominently active. They turn up together on both **Swingin' with Pee Wee** (Prestige/Swingville) and **Newport Jazz Festival All Stars** (Atlantic). Accompanied on the first disk by Tommy Flanagan, piano, Wendell Marshall and Osie Johnson, they run through a group of standards and blues that are individually satisfactory but, in toto, run a narrow and repetitious gamut.

On the Atlantic disk, with Vic Dickenson, trombone, and Bud Freeman, tenor saxophone, to assist them in a varied program, their performances are more refreshing. Some of the ensembles are sloppy, but, as special points of interest, there are a slow, broodingly wistful version of "Dinah" patterned on a voicing used by Red Nichols many years ago and a rich display of Mr. Russell's willful way with a clarinet on a perfectly good blues that bears the forbidding title, "Pee Wee Russell's Unique Sound."

LOUIS ARMSTRONG TO TOUR AFRICA, EUROPE, MAYBE RUSSIA

Hollywood, Oct. 5 (AP)—Louis Armstrong, leather-lunged dean of American trumpet players, has asked the U. S. State Department for a visa to include Russia in the six-month tour of Africa and Europe on which he will embark Oct. 11.

Armstrong, known as "Satchmo" or "Ol' Satch" to millions of international jazz devotees, made the announcement on the pre-taping stage of "An Hour with Danny Kaye," General Motors-CBS color spectacular in which he will appear with Kaye on Oct. 30.

"Yeah, I'd like to crawl under that Iron Curtain," grinned Armstrong. "Let all them foreign ministers have their summit conferences—Ol' Satch, he might get somewhere with them cats just havin' a basement conference."

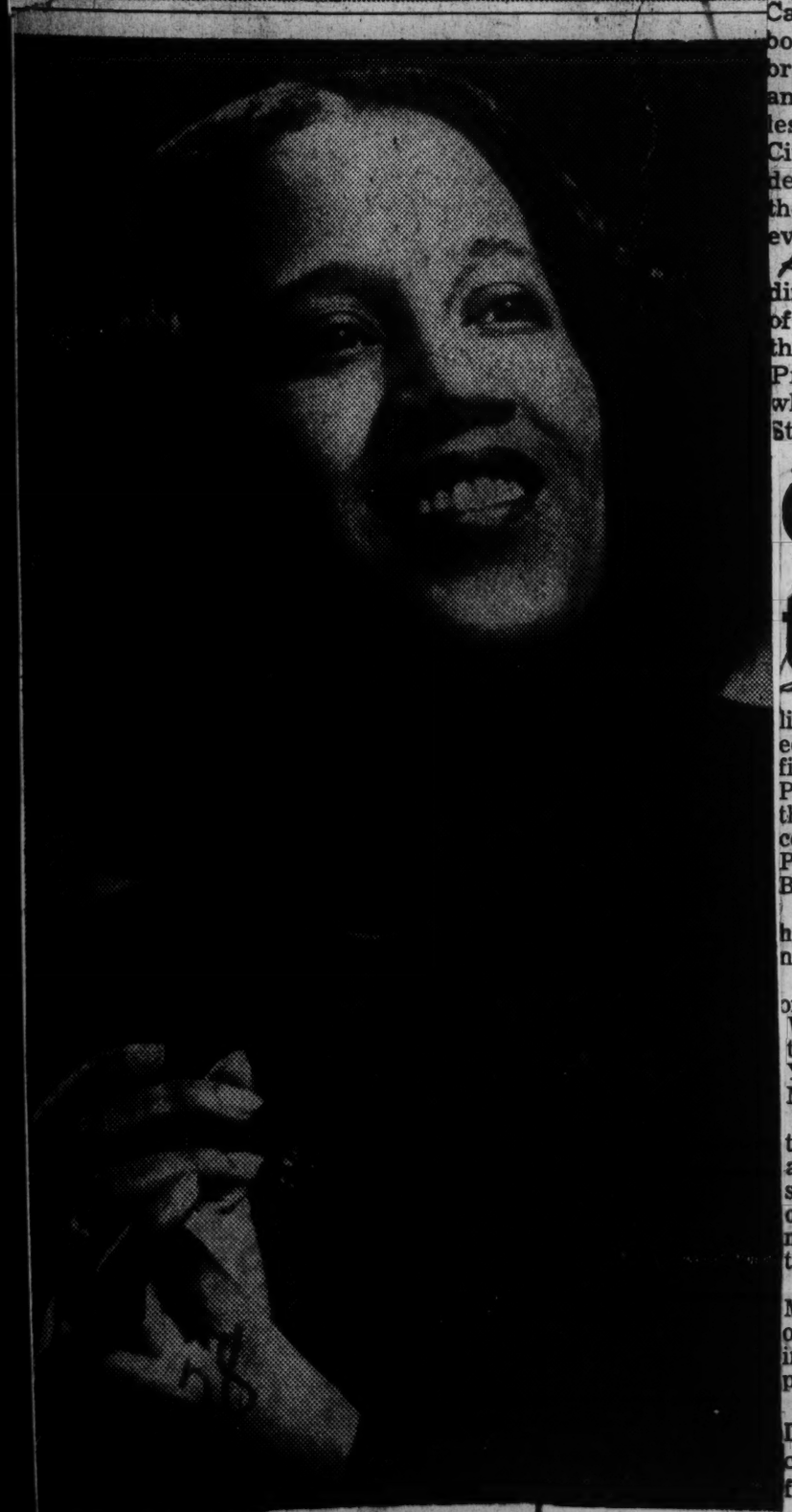
The 60-year-old Negro trumpet virtuoso, who was born on the Fourth of July, will make the overseas trip under the auspices of the State Department. His schedule includes two and a half months in Africa, during which he will play in Ghana, Nigeria, French Equatorial Africa, the French Cameroons, Kenya, Liberia and Sierra Leone, and a three-month European tour. He'll be accompanied by an entourage of 11 persons, including seven musicians his wife, his doctor and a valet.

Kaye, listening to Armstrong's plan for a musical march on Moscow, said his own father, Daniel Kaminski, was a Russian tailor who emigrated to the United States.

"Too bad he ain't around now," grinned Satch. "Our international relations need plenty of hemstitchin'. Well, maybe ol' Uncle Sammy won't let me do like I want to but man, I'd really like to exchange some two-beat culture with them Russian cats. They ain't so cold but what we could bruise e'm with the happy music."

28 1960

THEATRICALS



CAMILLA WILLIAMS
Guest Of The President

Virginia-Born Singer Is Guest Of President

Journal + Bulletin p. 15
Norfolk, Va.

WASHINGTON, D. C. — Camilla Williams, Virginia-born but internationally celebrated American soprano, and her husband, Atty. Charles T. Bevers of New York City, were guest of the President and Mrs. Eisenhower at the White House on Tuesday evening, Sept. 27.

10-8-60

The occasion was the official dinner and reception in honor of their Imperial Highnesses the Crown Prince Akihito and Princess Michik of Japan, who are visiting the United States.

Camilla Williams to do 5 concerts

The Afro-American
Baltimore, Md
Sat 11-5-60
p. 15

NEW YORK — Camilla Williams, internationally celebrated soprano, has been signed for five appearances with the famed Philadelphia Orchestra, under the distinguished baton of its conductor, Eugene Ormandy, in Philadelphia, New York and Baltimore, respectively.

The New York concert was held Tuesday evening, in Carnegie Hall.

DURING THE early stages of her luminous career. Miss Williams emerged winner of the Philadelphia Orchestra Youth Auditions, conducted by Maestro Ormandy.

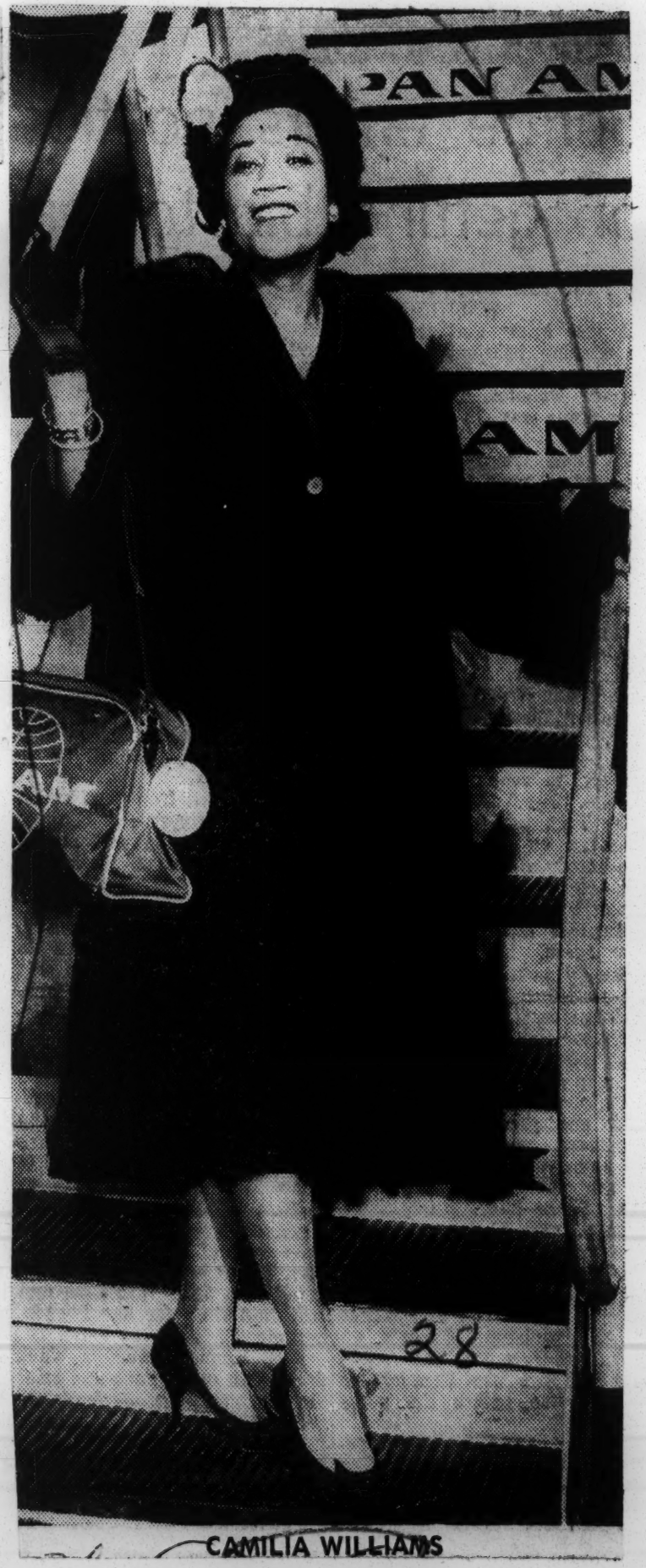
Hence, it is a signal honor that she was chosen to appear as soloist during the 1960-61 season in that it will commemorate Mr. Ormandy's 25th anniversary as musical director of that organization.

For this auspicious occasion, Miss Williams will sing arias of Mozart and the soprano solo in Gustav Mahler's Fourth Symphony.

MISS WILLIAS and Todd Duncan, baritone, appeared in concert at the reception which followed the state dinner.

On Friday, Sept. 30, Miss Williams arrived in Milwaukee where she was featured in two orchestral performances in connection with the commemoration of "United Nations Week."

She recently returned from her twelfth European tour where she appeared at the Augsburg Festival in Augsburg, Germany, in the title role of Verdi's "Aida."



CAMILIA WILLIAMS

28 1960

3 Brothers Also Great, But

Nat Has King-Sized Share Of Family's Music Talent

HOLLYWOOD — There are four talented Coles and looming above them all is big brother Nat, the King.

Eddie Cole, Freddie Cole and Isaac Cole are all polished singers and pianists and Eddie's wife, Betty, is also noted as an instrumentalist and singer. Nat, however, has caught the best breaks.

LONG REGARDED as one of the world's foremost entertainers, Nat Cole is one of those rare blendings of technical musical knowledge and sheer performing artistry, topped off with an abundance of showmanship.

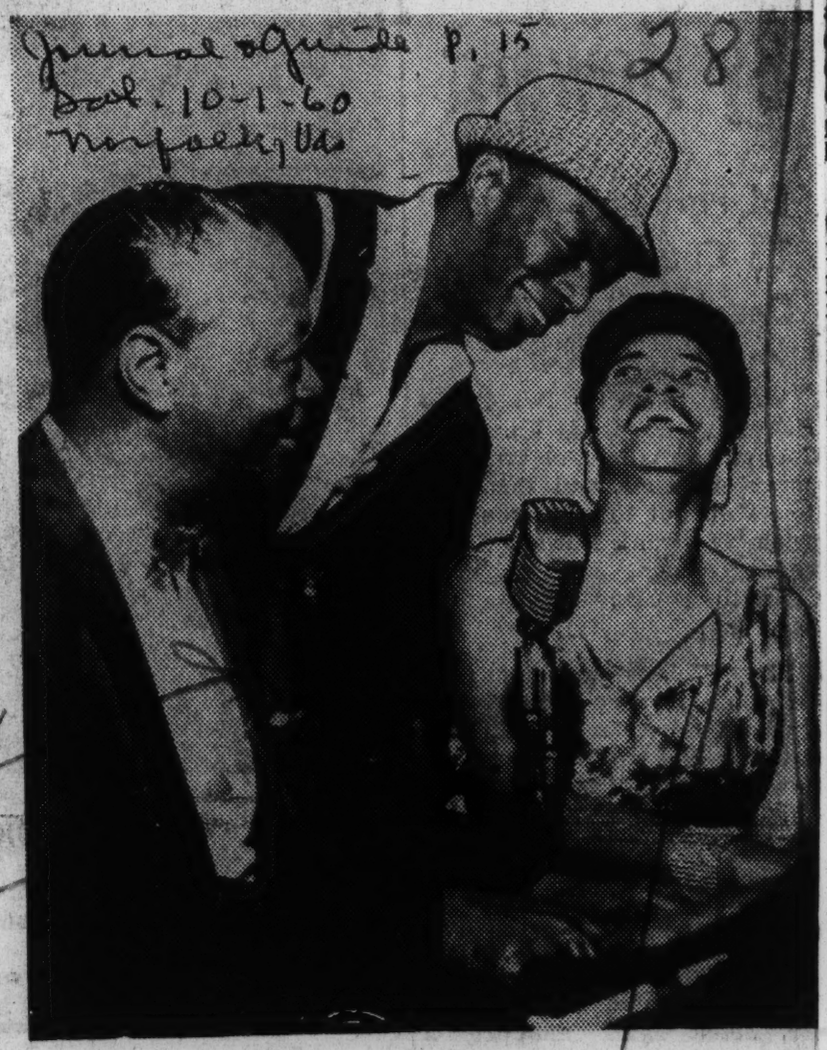
One of the few popular singers of the day who has an extensive background in the mechanics of music (he is a gifted jazz pianist), Cole has been a top Capitol Records star for 18 years.

COLE WAS born in Montgomery, Ala., on March 17. His real name, Nathaniel Adams Coles was abbreviated when he became a professional mutician. The son of Baptist minister Edward James Coles, Nat was four years old when the family — three other boys and a girl — moved to Chicago.

Nat Cole first toddled into the musical world at age four, when he was able to picn out a fairly good two - handed rndition of "Yew, We Have No Banannas." In high school he organized a 14 - piece band, with himself as pianist and leader. Their fee was $1.50 per man per night, but they were often paid off with whatever food and refreshments that might be left over after the party.

IN HIS SPARE time, Cole became a top - flight sandlot baseball player and a better - than - average football player.

In 1937,, after finishing high school, Nat joined a road company of the revue, "Shuffle Along." The show broke up a few months later in Long Beach Calif, when a sticky - fingered memer of the troupe shuffled off with the show's $800 treasury. Broke and jobless, Cole worked as a piano player in "practically every beer joint in Los Angeles, never making more than $5 a night." He also wrote a song cIled "Straighten Up and Fly Right," which he sold for 150. The fellow who bought the tune (which Nat eventually recorded for Capitol) is estimated to have made at least $20,000 on the deal.



Musical Threesome

The name to remember in this musical threesome is "Cole". The group includes Eddie Cole, his brother, Nat and his wife, Betty.

Eddie and Betty are great club and TV favorites. Nat is internationally famed as a recording, TV, stage and movie star.

THEN NAT formed his later - famous trio. A nighclub manager ofered $75 a week for a quartet. Cole hired a guitarist, bass fiddle player and a drummer. But on their opening night, the drummer didn't show up and the King Cole Trio was born (Nat had previously added "King" to his name).

The popularity of the Cole trio grew. They had a regular 15 - mihute radio show and played some of the best clubs in the country.

SINCE THE jazz recordings made by the King Cole Trio are now true collectors' items, Nat is frequently queried about his reasons for disbanding the group and recording and performing strictly as a soloist. The reasoning is quite simple:

"CAPITOL AND I felt that a big band behind me would sell more records. 'Nature Boy' was the first of these, and it proved we were right. I've never regretted the decision."

Returning to Los Angeles aftr a cross - country tour with the Trio, Cole met Carlos Gastel, who became, and still is, 'Nat's personal manager and one of his closest friends.

IN 1942, Cole became one of the first artists to join Capitol company. Since then, Nat has recorded nearly 700 songs for Capitol, and has become one of the world's leading record-sellers.

It is not correct to say that every Nat King Cole recording has become a hit. There was one, in 1953, that was a decided bust. But, as far as anyone at Capitol can recall, that was the only one to reach flop status. From one of Nat's very first disks, "Straighten Up and Fly Right," through "Mona Lisa," "Nature Boy," Too Young," "Route 66," "Non Dementicar," and countless others, Cole has probably more hit records than any other artist.

COLE'S recording career reached a high point in September, 1960, when Capitol released the album "Wild is Love," a recorded spectacular unlike any other album of popular music.

Nat has received many honors during his professional life, but, to him, the most thrilling point in his career was reached when Paramount chose him to play the role of the late W. C. Handy in the motion picture of the great composer's life, "St. Louis Blues."

ON THE business side, Cole has recently formed Cole-Belafonte Enterprises, Ivc, with Harry Belafonte. The firm is currently involved in planning motion pictures, TV and theatrical productions featuring Negro artists.

Cole is as popular in other countries around the world as he is in the United States. In the spring of 1959, he made a whirlwind personal - appearance tour of nine South American countries giving 33 performances in two months. He was seen in person by an estimated one million people, and on television by at least seven million.

In April, 1960, Cole flew to Europe for his first tour there in six years. The 15 - city concert tour was climaxed in London by a command performance before Queen Elizabeth II.

Cole is a tall (6' 1"), slender (170 pounds) man, with a good sense of humor and a marked lack of temperament When he is not touring, Nat lives quietly with his wife, the former vocalist Maria Ellington, their two daughters Caroline ("Cookie"), 16, and Natalie ("Sweetie"), 10, and son Nat Kelly,who was born Feb. 8. 1959.

28 1960

First Goal Achieved

Brook Benton Wants To Retire On Ranch

The Courier Journal
Louisville Ky.
Mon. 11-21-60

When Brook Benton steps out of the limelight, he virtu- steps into another world.

On stage the 29-year-old popular-music singer is a suave, methodical entertainer who holds the audience in his hand.

Off stage he is a hard-working family man who is saving money to retire at 40.

"I want to be a rancher," was his surprising answer when asked about future plans.

"Ever since I was little, I've liked animals," the performer said yesterday backstage at Memorial Auditorium, where he gave afternoon and night appearances.

Staff Photo

BROOK BENTON

Success By Recording

Retiring on a ranch is Benton's second life-long goal. His first—to be a pop singer—has already been achieved. But it didn't come overnight.

Benton left his home in Camden, S. C., shortly after finishing high school and headed for New York. After eight years of having "doors closed in my face," he reached the big time two years ago with successive hit recordings.

In between he worked as bus boy, milkman, and chauffeur.

Benton, one of eight children, came from a family of singers. All were choir members of their church.

The recording and television star has never studied music. He once refused an offer of free lessons by a New York instructor.

"I didn't want to learn," Benton said. "I would rather live with a song and feel it."

Benton's mother objected at first to her son's becoming a pop singer. She wanted him to stick with hymns and spirituals.

"But she finally said as long as it's honest work, go ahead and may God bless you," Benton said.

Records Have Sold Over 8,000,000 Copies

Benton's records have sold more than 8,000,000 copies. He considers himself lucky that he has not been pegged as a particular type of singer.

"There's a lot of prejudice in the singing business. Some singers can come out with a song in their own arrangements and be called rock 'n' roll. Another singer can do the same song and be called popular."

Benton calls himself a balladier.

He has composed more than 300 songs, many of which have been made hits by other artists. Two years ago he decided to record one of his own songs, "It's Just a Matter of Time." The tune became No. 1 across the nation, and Benton was on his way.

Benton, who now lives in New York, is married and has two young children.

Pioneer Giant Of Jazz

Erroll Garner: How Talent Can Combat Jim Crow Evil

Journal & Guide
Norfolk Va.
Sat. 11-19-60
P. 15

NEW YORK — (ANP) — In the view of Ralph J. Gleason, jazz critic for the New York Journal American, pianist Erroll Garner is a pioneering jazz giant whose work in the field will inspire and guide other artisits for years to come.

Garner, Gleason points out is not only a tremendous success as a contributing artist, but he uses his talent to fight racial intolerance and other forms of discrimination which restrict the progress of others, particularly members of his own race.

HAILED nationally and internationally by jazz and concert audiences, Garner is conscious that his popularity puts him in an ideal spot to fight bigotry. He has even sacrificed lucrative gates because the sponsors insisted upon discrimination, Gleason said of him.

On one occasion, said Gleason, Garner was offered a very good job at a top club in a major city of the South. The management assured him that ". . everybody will treat you right." But that did not satisy Garner, he wanted to be assured that the audience would be treated indiscriminately.

THEREFORE when he was informed that mixed crowds were forbidden, he promptly refused the engagement.

From the strictly musical standpoint, Garner is in a class of his own. Not only have herdes of young musicians aped his keyboard style, but his name has become an institution in the field. He is a tremendous recording artist whose record sales run into the millions.

ERROLL GARNER
Topples Barriers

Recently, he has been involved with Columbia Record Company, for whom he formerly recorded, over what he contends was the unauthorized release of one of his recent albums. The litigation has gone through several appeals and is still being mitigated.

The outcome of the case will set all sorts of precedents, Gleason feels, while Garner's pioneering work as a whole will create a lasting impression in jazz.

Erroll Garner Signs New Recording Pact

Nashville Tenn. Banner
and Independent
Fri. 11-18-60

Erroll Garner's new recording plans were unveiled this week when the American Federation of Musicians approved an exclusive recording agreement between the much sought-after piano star, and Octave Records, Inc.

Distribution tie-ups for the Octave Records product will be announced shortly, with bidding heavy, among several major diskeries, for the distribution rights.

Gardner's new independent recording structure marks a continuing trend in the record industry, wherein top-selling artists participate in the emergencie and development of autonomous labels, thus ensuring grater artist security and better over-all quality, planning and direction.

Garner will be involved in selecting and supervising the recordng of several other artsts on the Octave label. Octave Records waxed the now-famous Garner concert at Carmel, California, in 1955, from which one of the industry's all-time best-sellers—CONCERT BY THE SEA—was released, by Octave, through Columbia Records, in 1956

The pianist's new octave pressings will be available in both stereo and monaural versions. Because of Garner's concern for the accurate sound and quality of his recorded work, none of his material can be released by Octave unless approved by him in both stereo and monaural, separate playbacks. Garner's pact calls for a minimum of two albums and four single releases a year.

Garner currently is headlining the bill at the Crescendo in Los Angeles, through November 20th. Garner's concert tour for the spring of 1961, under the auspices of S. Hurok, begins January 10th. The Huruok Agency also is working on an overseas tour for the pianist in May 1961.

Adam Wade does Garner's 'Dreamy'

The Afro-Am
Baltimore Md.
1-26-60

NEW YORK — Erroll Garner's lush ballad composition, "Dreamy," has just been released in a distinctive vocal treatment by Adam Wade on Coed Records.

Billboard has picked the Wade rendition as a "spotlight winner," forecasting a strong potential for the selection.

"Dreamy" is one of Garner's more than 200 published works, evolved over a fifteen - year period, with the pianist having recorded it several times himself, with trio, and with orchestra. Lyrics have been added by Sydney Shaw.

Garner's composition "Misty" has been recorded in over 40 versions, and continues on the best-selling sheet music lists, after 70 consecutive weeks.

28 1960

Ray Charles Signs Long-Term Pact With Am-Par

PHILADELPHIA.— Ray Charles, one of the most forceful personalities on the recording scene today, was signed to a long-term contract with ABC-Paramount rec-, Am-Par president, Sam rk announced last week.

most as soon as he affixed his name to the Am-Par document, Ray moved into a studio and cut his first album on the new label. The title: "The Genius Hits the Road."

Ray is backed on the album by his own group of girl vocalists, he Raelets, and the package includes some of the soulful standards which Ray has made famous on his many nightclub and theater engagements all over the country.

Now 28, the affable, unusually talented entertainer has been performing professionally since the age of 15. He is not only brilliant and moving as a singer, but he is an equally capable instrumentalist. He is a master of both the alto sax and the piano.

Ray's blues have skyrocketed him from small-time gigs in and around his hometown, St. Augustine, Fla., to the top of the bill at the nation's most important entertainment centers.

Ray broke into show business as a teenager working as a sideman —sax and piano—with bands in and around Florida. At 17 he organized his own combo and toured as far as Seattle, Wash.

In fact, it was in Seattle, Ray recalls, that the door to the big time first opened. A gig for himself and his combo on a local radio show turned into a permanent arrangement and he became the first Negro attraction to sew up regular sponsorship in the Northwest.

In the years that followed the Seattle radio show, Ray has also developed as a composer-arranger. He has had many successes with his tunes. Any selection of the top blues hits of the day will certainly include some of those written—and performed—by the great Ray Charles.

Am-Par chief Sam Clark also announced this week that many other important plans are in the works for the disc company's newest major artist.

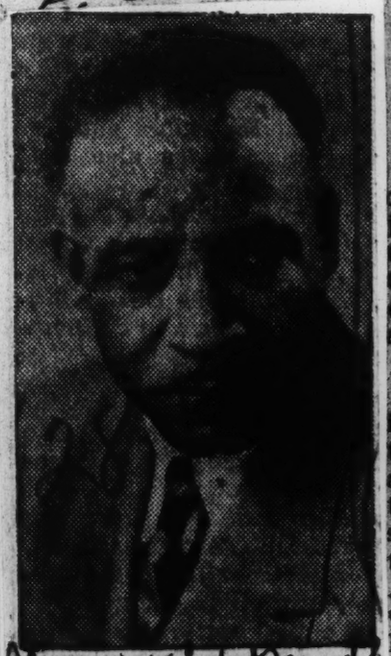
A&R director, Sid eller is already at work on material for more and better Ray Charles albums.

Person to Person Pays Visit to Ella

NEW YORK—Ella Fitzgerald, one of the top singers of popular music, and Robert Stack, star of movies and television, will be guests of Charles Collingwood and "Person to Person," Friday, June 3 (10:30-11 P.M., EDT) on the CBS Television Network.

Miss Fitzgerald and her son, Ray Brown Jr., will be visited at their home in Los Angeles. Stack, his wife, Rosemarie, and their two children, Elizabeth, 3, and Charles, 2, will be seen at their home in Bel Air, Calif.

Ella Fitzgerald skyrocketed to fame in 1941 when she wrote and recorded the memorable "A Tisket, A Tasket," which sold millions of copies. In addition to her recordings, night club and television appearances she made many concert tours throughout the world. Miss Fitzgerald will soon be seen in the leading dramatic role in the new film, "Reach for Tomorrow."



Guest Conductor

William L. Dawson will serve for the seventh time as guest choral conductor at the Annual Music Festival at Schenectady, N. Y., April 28-May 1. The concert will be presented Sunday afternoon, May 1, at which time he will conduct a city-wide choral group of 500 voices.

Louis Armstrong to Chicago

Jazz Was Negro Exclusive in '21

By Jazz, in a nation eager to regain the pleasurable hours so recently interrupted by World War I, the jazz music which had been wowing Chicago ever since 1915, when Tom Brown took his Dixieland Jazz Band there, of a sudden had taken on a new meaning.

Bunk Johnson, Buddy Bolden, King Oliver and scores of other exponents of the New Orleans blending of African, Spanish, French and Creole musical idioms, of course, also had wended their way to Chicago.

However, the age of jazz did not officially begin until Louis Armstrong left New Orleans at the beck and call of King Oliver — to play with Oliver's famed band at Lincoln Garden in Chicago.

When Armstrong stood in front of the surging crowds and jammed his steel-like lips against the mouthpiece of his upraised trumpet, the delivery was different from any music ever heard anywhere.

■

RAGTIME HAD overbalanced into jazz and the unique part of the matter was that Negroes alone seemed able to expertly interpret the jazz idiom. A teen-age schoolboy, Bix Beiderbecke, used to make it a point to listen while Armstrong played; as did other whites, like Art Hodes, Mezz Mezzrow, Paul Whiteman and Jimmy McPortland.

They began to play like Kid Ory, Baby Dodds, Johnny St. Cyr and other Negroes from downstate. A revolution was in progress. Negro prestige began kiting and fabulous salaries and stipends became routine. Jazz made people happy and began making its friends, admirers and dollars for Negroes, coast-to-coast.

Interracial Music Groups Appear in Spring Concert

By Francis D. Perkins

With Robert Starer's "Ariel" and Haydn's "Missa Brevis St. Joannis de Deo" (St. John Mass) as its principal items, the Interracial Fellowship Chorus' thirteenth spring concert under Harold Aks' direction had ample contrast last night at Town Hall. Haydn's "Abendlied zu Gott" opened the program, and Wallingford Riegger conducted the Interracial Chamber Orchestra in his "Dichotomy," which he had composed twenty-nine years ago.

This was the first performance of "Ariel," which the chorus had commissioned for this occasion. Subtitled "Vision of Isaiah," it has a Biblical text whose emotions, ranging from menace and woe to ultimate triumph, are convincingly projected in Mr. Starer's music. The orchestra is a part of the general musical fabric rather than an accompaniment, but, although it is often outspoken, the voices are not submerged.

The work, which is in six parts, occupies about half an hour. The vocal line, which is grateful to Isaiah's words, is flexible and often lyric, avoiding a rigid or overextended type of musical declamation; there is a welcome variety of pacing. On the whole, the music was most compelling in its denunciatory and lamenting episodes, vividly set forth in the first and fourth sections.

This chorus admits all applicants without auditions, but its singing under Harold Aks' direction, even without allowance on this account, was notable for its unity, tone quality and balance, as well as for its expressive communication. The soloists, Virginia Babikian, soprano, and Rawn Spearman, baritone, deserved praise both on tonal and interpretative grounds.

The brevity of the Haydn mass is matched by its lyric appeal. This work also was well sung, and despite a slight tentativeness from an interpretative point of view at the start, the choristers realized the atmosphere of the music. Miss Babikian was the soloist and Bronson Ragan the organist in this performance. A smaller specially trained chorus sang the delectably uncomplicated Abendlied.

Mr. Riegger, who recently celebrated his seventy-fifth birthday, conducted a revealing performance of his "dichotomy," which gave an impression of pungent vitality.

The Negro's Past, Present And Future in Songwriting

The Pittsburgh Courier
Pittsburgh Pa
2/25/39
p. 18

By ANDY RAZAF

LOS ANGELES — Beginning with our deathless spirituals, the Negro songwriter has given the world all types of songs that have stimulated and enriched American music. For the lack of space it would be impossible for me to cover this subject as thoroughly as I would like to. A complete list of songs from the pens of Negro writers would fill many pages, however, here is a short list which should be impressive:

"After You've Gone," "A Good Man Is Hard to Find," "Ain't Misbehavin'", "Basin Street Blues," "Ballin' the Jack," "Baby, Won't You Please Come Home," "Charleston," "Carry Me Back to Ole Virginny," "Don't Cry Little Girl, Don't Cry," "Exhortation," "Under the Bamboo Tree," "Congo Love Song," "Lift Every Voice and Sing," "Maiden With the Dreamy Eyes," "Georgia Brown," "Everybody Loves My Baby," "Honeysuckle Rose," "He's a Cousin of Mine," "I Ain't Got Nobody," "In My Solitude," "I'm Just Wild About Harry," "I'm Coming, Virginia," "The Baggage Coach Ahead," "I Don't Want to Set the World on Fire," "When the Lights Go on Again All Over the World."

"If I Could Be With You One Hour Tonight," "Just One Word of Consolation," "My Fate Is In Your Hands," "Maple Leaf Rag," "St. Louis Blues," "Memphis Blues," "Muddy Water," "Memories of You," "Moonlight Cocktail," "No One Can Jimmy Like My Sister Kate," "Oh, What It Seemed to Be," "Wheel of Fortune," "Old-Fashioned Love," "Please Go 'way and Let Me Sleep," "S'posin'," "Sugar Blues," "Sophisticated Lady," "Some of These Days," "Strut, Miss Lizzie," "Sleepy-time Down South," "Stompin' at the Savoy," "Travelin' All Alone," "Them There Eyes," "The Rain Song," "The Darktown Strutters Ball," "The Devil Sat Down and Cried," "'Tain't Nobody's Business If I do," "Way Down Yonder in New Orleans," "Confessin'", "The Negro Speaks of Rivers," "Who Knows," "Goodbye Rose," "How a Song Was Born," "When the Swallows Come back to Capistrano," "Walkin' by the River," "I Went to Your Wedding," and many others.

■

NEGRO WRITERS have written art, classical and serious music. The symphonies of our own Dr. William Grant Still have been acclaimed as some of the finest music ever written by an American. How often do you hear them played?

An all-out drive to awaken us to the greatness and cultural value of our own musical achievements, has been long overdue. I believe all America would thrill at a series of concerts, made up exclusively, of the works of such Negro writers as: Gussie L. Davis, Scott Joplin, James Bland, Will Marion Cook, Weldon and Rosamond Johnson, Paul Laurence Dunbar, Bob Cole, Jelly Roll Morton, Creamer and Layton, J. Lubrie Hill, Donald Heywood, Chris Smith, Cecil McPhearson, Thomas (Fats) Waller, Leon and Otis Rene, Clarence and Spencer Williams, Perry Bradford, Will Vodery, James P. Johnson, Clarence Muse, Margaret Bonds, Langston Hughes, Nathaniel Dett, Harry T. Burleigh, Duke Ellington, Edgar Sampson, Joe Garland, Joe Trent, Bennie Carter, Walter Bishop, Edgar Dowell, Jessie Mae Robinson, W. C. Handy, and many others.

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I am sure the great American Society of Composers, Authors and Publishers (ASCAP) at 575 Madison Ave., New York 22, N. Y., would supply any interested persons with information concerning most of the songs and their writers in this article.

Music: Driver's Vehicle to Fame

New York World-Telegram & Sun.
New York, N. Y.
Eve. 1/29/40
p. 19

By ED WALLACE,
World-Telegram Staff Writer.

Two years ago Brook Benton was driving a truck in the garment district, unknown save to Social Security and the Hack Bureau.

Now, here's fame for you. Two weeks ago the wire services carried a dispatch, originating from New York, that Brook Benton was resting comfortably following a minor operation on one ear.

His surgeon gave out a message of hope. People everywhere (teen-agers are like people) felt relieved that Brook had come through.

Clues to Success.

Two years ago not a half dozen people could say, for sure, that Benton had ears; but in two years he has become the most successful ballad singer in the country. He is doing so well now there are stretches of five and six days when he eats fried egg sandwiches, and never sleeps in a bed.

"On the last trip we'd ride all day, pull into Mobile or Memphis, do the show, then right out again, like Milwaukee the next stop.

"That bus driver was a hero," Brook said. "I felt so sorry for him—but I was too weak to tell him."

Every year somebody makes it as a ballad singer. This year it is Brook Benton, a handsome, 28-year-old baritone with a wife and three children, and a heart filled with gratitude. He has recorded 11 songs for Mercury and had 11 hits, three selling more than a million disks.

Brook's songs are so popular now that anyone, turning a radio dial will tune through "A Rocking Good Way" and "Just a Matter of Time,"

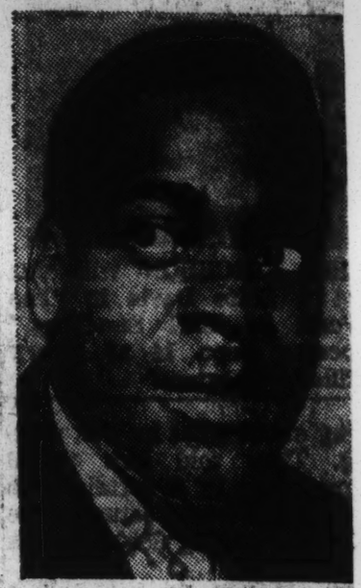

Photo by Hiller.

BROOK BENTON.

"Baby You Got What It Takes," "Lookin' Back." "I Don't Know," "In a Dream," or "A Lover's Question;" the first three being million-airs, and all of them chart-members — listed in the top 10 charts.

Wrote on Ninth Ave.

"When you're seeking you got a lot of things you crave," he explained. "When I was driving a garment truck, I'd work hard, make my deliveries — then pull around on Ninth Ave., in the 30s. I'd park there for an hour and write my songs—wondering, will I ever meet a man who can connect me with the record business."

In time he met a man named Bill Cook who arranged an audition; but Brook's boss, the man who owned the truck, was both remarkable and unusual. He didn't know what was going on, but as long as his driver hustled with the deliveries, he saw nothing wrong in his riding over to Ninth Ave. and using it for an office.

Brook wrote 285 songs and nothing happened—but the next 15 have been just like printing his own money.

He is one of eight children, born in Camden, S. C. Brook's family sang at churches and camp meetings as The Peay Choir.

Like Father.

"My father wanted me to be a minister—but I wanted to be like my father," Brook recalls. "When I'd see him stand before the congregation in a little Methodist church, open the hymhal and ask the choir to rise, I thought my father—a choir leader—owned the whole world. I knew that life was for me."

Today, two years from scribbling songs in a parked truck, Brook's financial success is fantastic when the royalty pennies from BMI, records and sheet music, are multiplied by millions — and his own recordings score stands at 11 hits, 0 flops.

"When I was seeking, I could see money changing everything; but if a man is happy with himself and his family, there's not so much money can do," Brook said.

"Me, it's made me thankful. My heart is full of gratitude—but, far as I can tell, it has done nothing to my head."

28 1960

Mathis Rehearses For One-Man Show Sept. 5

By VINCENT TUBBS

HOLLYWOOD. — Johnny Mathis, the young balladeer whose voice has thrilled a million fans and earned him a million dollars, began rehearsals this week for a one-man, singing - dancing show scheduled to have its World Premiere in the toney atmosphere of Hollywood's famed Greek Theatre on September 5.

Preceded on the Greek Theatre summer season scheduled by such attractions as the Kabuki Dancers, the New York Ballet and the George Burns Show featuring Bobby Darin, young Mathis has his work cut out for him in the tricky business of putting on a one-man show.

Although the youthful San Franciscan has won indisputable hon-

JOHNNY MATHIS

ors among the nation's most touted performers, only skillful Harry Belafonte, versatile Sammy Davis Jr., the perennial Nat Cole, talented Eartha Kitt and the redoubtable Ella Fitzgerald have had any noteworthy success as the sole star of a stage spectacular.

Belafonte set an attendance record at the Greek Theatre last summer. Sammy Davis raised nearly $25,000 for the Chicago Urban League in a one-man benefit show two years ago. Miss Kitt recently made her Hollywod Bowl debut, and world favorite Ella Fiezgerald sang to a turnaway audience in the Bowl last week.

Except for Belafonte, each of these Hollywood performances was a one night stand though all performers have done sussessful stage shows in theaters in various cities.

Mathis, who skyrocketed to fame as a recording in one of the most club attraction in one of the most sensational success stories of modern show business, is no veteran of stage shows and thus takes on a king-sized assignment when he faces the not-easy-to-please Greek Theatre clientele for a full week.

But since he is a perfectionist of the performing arts, the handsome young singer is expected to have no more trouble winning acclaim for his one-man show than he experienced winning a trophy case of accolades as an athlete of Olympic Games calibre.

In the Old World setting of the Greek Theatre, the modern young balladeer will present a repertoire of new and old songs embroidered with the spine-tingling Mathis magic, while a chorus of four boys and four shapely girls support his dancing efforts.

First seen as an agile and competent dancer on the Francis Langford TV spectacular early this spring, Mathis will appear in several routines directed by internationally - f a m e d choreographer Hermes Pan. A male chorus, as yet unselected, will back some of the Mathis songs.

Tenatively themed "Around The World With Mathis," the show's dancers have been in rehearsal for two weeks. An additional feature of the show will be the French import, Andre Tahon, a celebrated puppeteer from Paris.

According to present plans, the show will first be seen by the public at the Russ auditorium in San Diego where it is set for unveiling on September 2 and 3. The World Premiere follows on Monday, September 5, at the Greek Theatre. On Wednesday, September 7, Mathis will feature a "Salute To Youth" special benefit performance for the YWCA.

At the conclusion of the Greek Theatre run, the show will be booked into theaters throughout the USA, states Helen Noga, personal manager for the Columbia recording star.

Sarah Vaughan Gets $10,000 Vegas Offer

LAS VEGAS — (ANP) — Singer Sarah Vaughan was at her vocal best when she opened a six week engagement here at the Flamingo hotel. The opening night audience's applause had hardly died down when she was asked to sign a three-year contract at $10,000 per week, a $2000 hike over her present wages.

Instead of accepting, her manager-husband, C. B. Atkins, told club officials that previous commitments prevented them from taking up this generous offer. It was his opinion that with continuous hit records to her credit, her asking price would be much higher in the future to headline a show in this gambling resort.

A constant best-seller on records, Sarah's new Roulette album, "Dreamy," draws rave notices from critics who rate her an all-time favorite. Manipulating her voice like an instrument, the divine Sarah has the ability to glide from hot to sweet notes, in a manner that continues to amaze her listeners. She's an accomplished pianist.

SINGER HEARS PROTEGE — Marian Anderson, famed contralto confers with Shirley Verrett Carter, young mezzo soprano who in 1955 was recipient of the Marian Anderson Award. Miss Verrett appeared as soloist at the Robin Hood Dell concert Tuesday evening with the orchestra under the direction of Jose Iturbi with Miss Anderson one of the distinguished auditors.

Negro Soprano
Pittsburgh Courier
In Zurich Opera
Pittsburgh Pa.

ZURICH, Switzerland (ANP) —Miss Reri Grist, American Negro soprano, will join the Zurich "Stadttheatre" opera company in September as a permanent member, it was announced here.

Chosen for her exceptional vocal quality and for her large repertoire of classical and modern parts, Miss Grist studied in New York and sang there and in San Francisco. She recently performed in Cologne, West Germany, and is scheduled to sing in Paris and London this summer before coming to Zurich.

Louis Is Still Hitting High Notes

The Evening Star
Washington D.C.
8-13-60

By JOHN McKELWAY
Star Staff Writer

About 9 o'clock last night Louis Armstrong arrived at the Carter Barron Amphitheater in a cab. He is 60 and walks in a loose shuffle.

He moved across the cement back-stage, carrying a white handkerchief but no trumpet. He stood just behind the curtain and watched and listened to the big band of Count Base. He was motionless.

Some of the boys in the band recognized him. They turned and said, "Yeah." Mr. Armstrong said "yeah" back and smiled for the first time, the footlights picking up his pearly white teeth.

Then he went back to his dressing room and closed the door. He had changed into a rumpled gray suit when the door opened again and the trumpet case had been opened.

"Are you tired?" he was asked.

"D I look tired, man," he said. "No old age in music." The interview was a chore to him, a routine as familiar as "The Saints."

He sat down in a metal chair and picked up his trumpet. He blew short notes. He sounded like a beginner.

He pulled out a small round box marked "Louis Armstrong Lip Salve" and dabbed it on his leathery lips. The box said the salve was made in Mannheim, Germany.

He blew the notes again. Some were high with squeak about them.

"How are your lips holding up"

"Can't you hear the high notes? If your lip ain't holding up, you can't hit the high notes," he rumbled.

He blew into the trumpet again. His eyes bulged and perspiration began to roll down his face.

He said he had worn out about six trumpets since he started blowing—about the age of 5. The latest, he said, was given to him by his wife last Christmas.

"You gotta keep a trumpet cleaned out inside," he said. "Just like yourself."

The door was closed again. He practiced.

About the time the Basie band stopped, he came out of the little room again. He said he had been blowing all day.

"You got to warm up," he said.

Backstage, during the intermission, people milled about, disorganized.

In the dim light, Mr. Armstrong shuffled toward the stage. He blew a riff. His small four-man band materialized out of the confusion at the signal of the trumpet.

They walked out on the stage and fell in together.

Mr. Armstrong sounded sweet and familiar, and he was reaching the high notes.

Louis Armstrong blows a riff on his trumpet as he warms up for his performance last night at Carter Barron Amphitheater.—Star Staff Photo.

Music: Poor Jazz Start

The New York Times
New York

Postponed Initial Concert of Randalls Island Festival Is Presented

By ALLEN HUGHES

THE fifth annual Randalls Island Jazz Festival got off to a belated start Saturday when the initial concert, planned for Friday night, was run off in the debilitating atmosphere of a humid afternoon. The rain Friday had forced postponement to the daytime hour.

Bronx 8-22-60

All in all, the actual event must have proved a melancholy one to everyone concerned. To begin, the festival sponsors must have lost an enormous sum of money, for they had been dreaming of audiences numbering up to 17,000 for each concert. A police estimate for the event suggested that about 6,000 persons were there.

Scattered over the vastness of the stadium, these 6,000 made a very meager showing, and since they were evidently depressed by the discomfort of the day, they did not respond very eagerly to the offerings of the performers they had come to hear. At one point, indeed, Dizzy Gillespie was moved to thank the public for its "wonderful indifference." So, one would suspect, most of the artists of the day probably regretted the whole affair themselves.

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But the postponement and the sun and the prevailing torpor could by no means be blamed for all the disappointments of the afternoon. Nor can the commercialism that inspires and permeates a "festival" of this sort be made to bear the burden of the rest.

Whatever it is, or was, jazz is clearly in a disturbed and precarious state. Here was a three-and-one-half-hour program offering orchestras and ensembles led by Count Basie, Mr. Gillespie, Art Blakey, Horace Silver, Herbie Mann and Benny Golson, as well as the vocalism of Chris Connor, and if it provided more than twenty minutes of vital, authentic and un-self-conscious, jazz creativity, this listener missed it.

Perhaps he was one of very few hoping for more, for the fact is that the greatest applause of the day was accorded Mr. Mann's so-called "Afro-Jazz," which was surely the least jazzlike of all the music played. It is full of ethnic pretensions and imitations, and somewhat exotic in sound, but so far it represents an end in itself rather than an element in a developing jazz style.

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Otherwise, the music showed how deeply jazz musicians are mired in the chromatic swamps that threatened to engulf "classical" music at the turn of the century. At times, one could have thought he was listening to the music of Max Reger played at double-time and with a steady beat.

Excessive chromaticism, of course, can easily lead into formlessness, and that is just about where it has led the majority of jazz men today. The strings of variations heard in the program seemed mostly without beginning and without end, even from one group to another. Distinctly etched moods and personalities were virtually impossible to distinguish in the mass of essentially similar sounds at Randalls Island.

Ellington at Randalls Island Jazz Fete

The second concert of the Randalls Island Jazz Festival, presented on Saturday night, had a far more festive air about it than that of the opening event earlier in the day. The weather was agreeable, and a crowd thought by the police to total at least 14,000 persons was present and cheerful. Master showman Duke Ellington was on hand with his band to add sparkle to the proceedings.

He was preceded by the quintets of Thelonius Monk and Chico Hamilton and the quartet of John Coltrane. The program also provided for appearances by the Cannonball Adderley Quintet, the Modern Jazz Quartet and Dakota Staton.

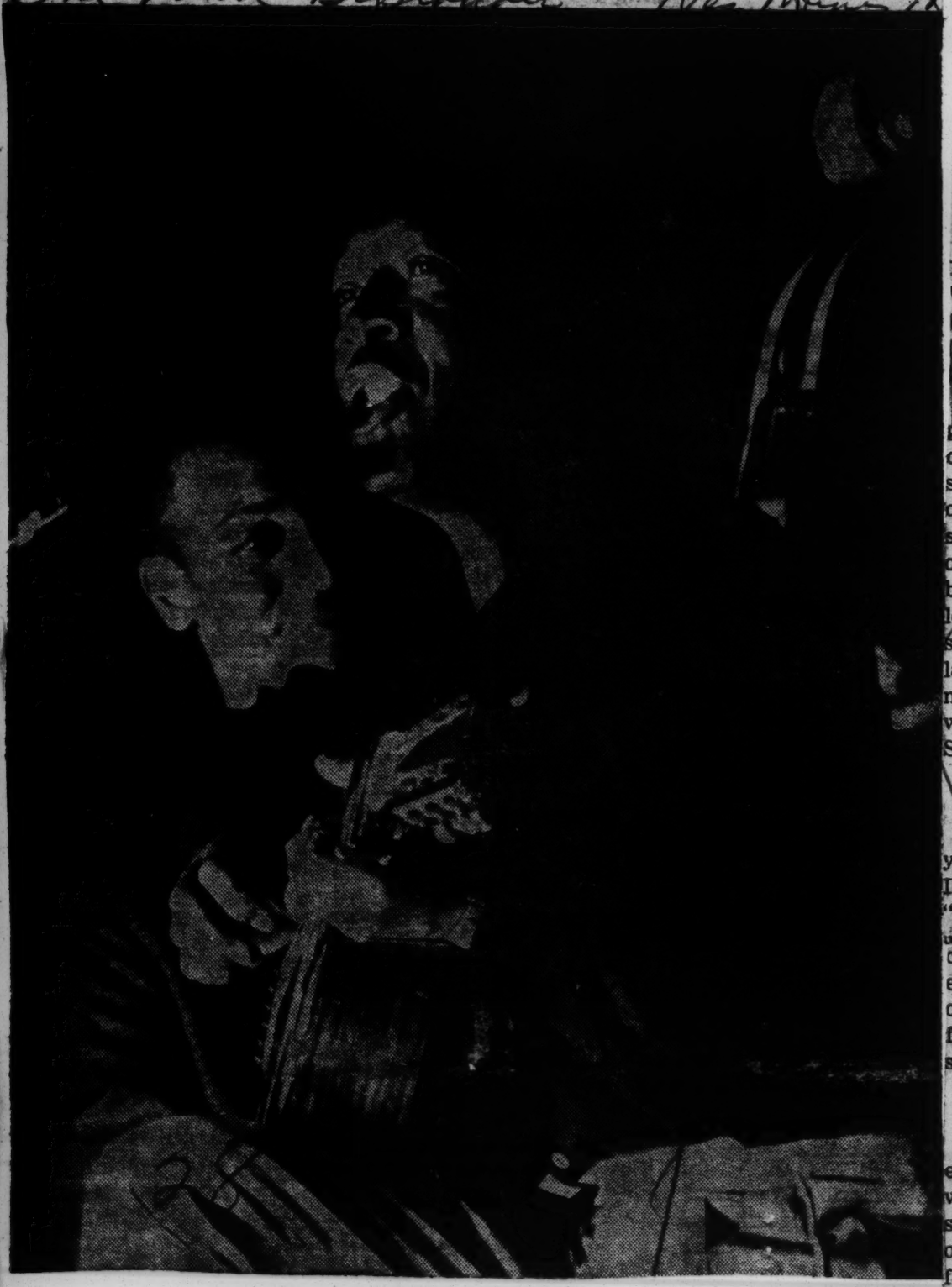
Since there is no mistaking the stylistic accoutrements of jazz, the representation of the Monk group with those was surely not false, for jazz of the Modern Jazz Quartet, itself is quite confused these for example, and since Duke days. Ellington cannot be confused with anybody, the evening

A. H.

28 1960

Josh White, Noted Folk Singer, In Des Moines

The Iowa Bystander Des Moines Iowa



Josh White, 55 Thrills 1500 With Folk Songs, Ballads At Des Moines Art Center

The Iowa Bystander
Des Moines Iowa
Thurs. 7-21-60

BY FRANCES HAWTHORNE

A standing-room-only crowd of 1500 became enraptured with Josh White, internationally celebrated folk singer, in his initial Des Moines recital Saturday at the Des Moines Art Center terrace.

With the darkened, clear sky and pool as his backdroop, the 55-year-old artist of ballads, blues and folk songs projected his voice, his years of showmanship and dynamic personality—to weave a two-hour spell of musical magic. Folk songs of old, blues of yesteryear and today, ageless songs of racial strife, work songs, chain gang songs, and ballads, he presented with artful, unmatched skill accompanying himself with unbelievable mastery on his Spanish guitar.

John Pate

Accompanying him also was a young man, John Pate of Chicago, Ill., whom White introduced as a "genius on the string bass. Pate, who was appearing in his fourth concert with White, gave the audience a better look and listen at his own individual style with the refined "doghouse" during his solo stint in "On the Outskirts of Town."

Masterful Delivery

White displayed masterful delivery in his variety of vocal skil which at one time evoked laughter serious thoughtfulness, wistfulnes or hushed sympathy. Such longtime favorites as "Frankie and Johnny," "Sweet Molly Malone," "Scarlet Ribbons, "Cindy, Cindy," "Joshua Fi The Battle of Jericho," and "St James Infirmary," moved the memories of old and young who remembered them. The recital ended with an appropriate encore, "Good Night Irene", even as the audience applauded and yelled for more. However, they reluctantly let him go and milled out of their chairs, walking to their cars and modes of transportation, voices muted in wonderment. For they indeed had seen and heard a master.

With the night darkened skies as his backdrop, Josh White, noted folk singer, is shown above as he appeared in his first Des Moines recital on the terrace of the Des Moines Art Center . White accompanied himself on the Spanish guitar.

Appearing with him and providing string bass background was John Pate, of Chicago, Ill. It was the fourth concert that Pate appeared with White.—**Photo courtesy of Des Moines Sunday Register.**

Unmarked in train wreck, Mahalia pleased that 'God took care of me'

The Afro-American Baltimore, Md
Sat. 8-6-60

ST. PAUL, Minn. — (ANP) —Although some 54 other persons were injured in the crash and derailment of the Milwaukee Road Hiawatha train near here early last week, Mahalia Jackson, the famed Gospel singer, walked away from the wreck unmarked, thanking the Lord for having taken care of her.

The Chicago bound, 15-car train crashed into a semi-trailer truck at an unmarked crossing. One brakeman was thrown through a window. He was cut and bleeding.

Meanwhile, of the estimated 54 injured, some 33 were taken to hospitals, where about 20 were detained. Others were treated at the scene.

* * *

BUT MISS JACKSON, who said she did not know how bad it was until she got off the train, was not even knocked out of her seat in one of the two cars that did not leave the tracks.

MAHALIA JACKSON

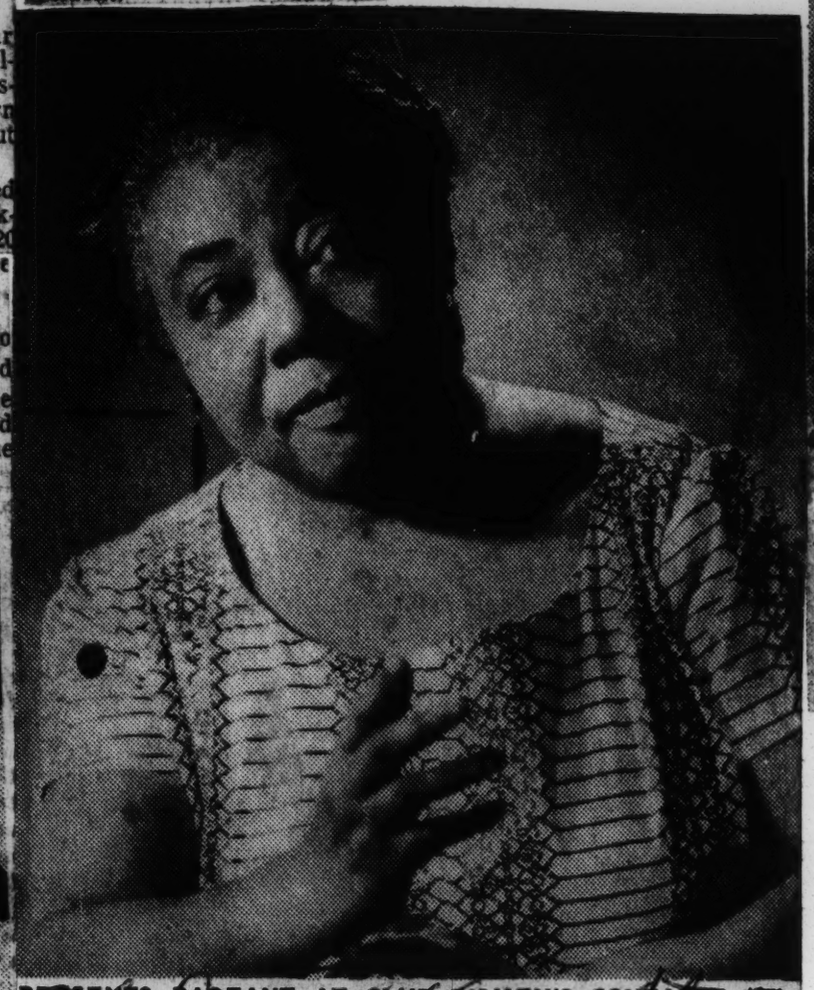
Her pianist, Miss Mildred Falls, and organist, Elliott Beal, were in the diner. The diner was not derailed but the shock of the accident sent "people tumbling all over each other," Miss Falls said.

The first thing the two did after the crash was to rush back to see if Mahalia was hurt. They found her glad that "The Lord took care of me."

* * *

MISS JACKSON, who travels extensively to keep singing engagements, was returning to Chicago after appearing Sunday night in the "Music on Parade" festival, a preliminary to the Chicago Tribune Charities Chicagoland Music Festival next month, and in which she is also expected to appear.

She and other uninjured passengers were returned to St. Paul and put aboard a special train which left for Chicago within three hours after the accident.



PRESENTS PAGEANT AT CLUB WOMEN'S CONFAB. — The National Association of Colored Women's Clubs had as one of the highlights of its convention last week a pageant, "From Victory Unto Victory" presented by the outstanding choir director, Miss Eva Jessye, shown above. The convention was held in New York July 30 to August 5. The colorful pageant re-enacted the history of the NACW, expressing its purpose and revealing its achievements. Miss Jessye, a native Kansan, has won world-wide recognition as a choral conductor, writer and impressario.

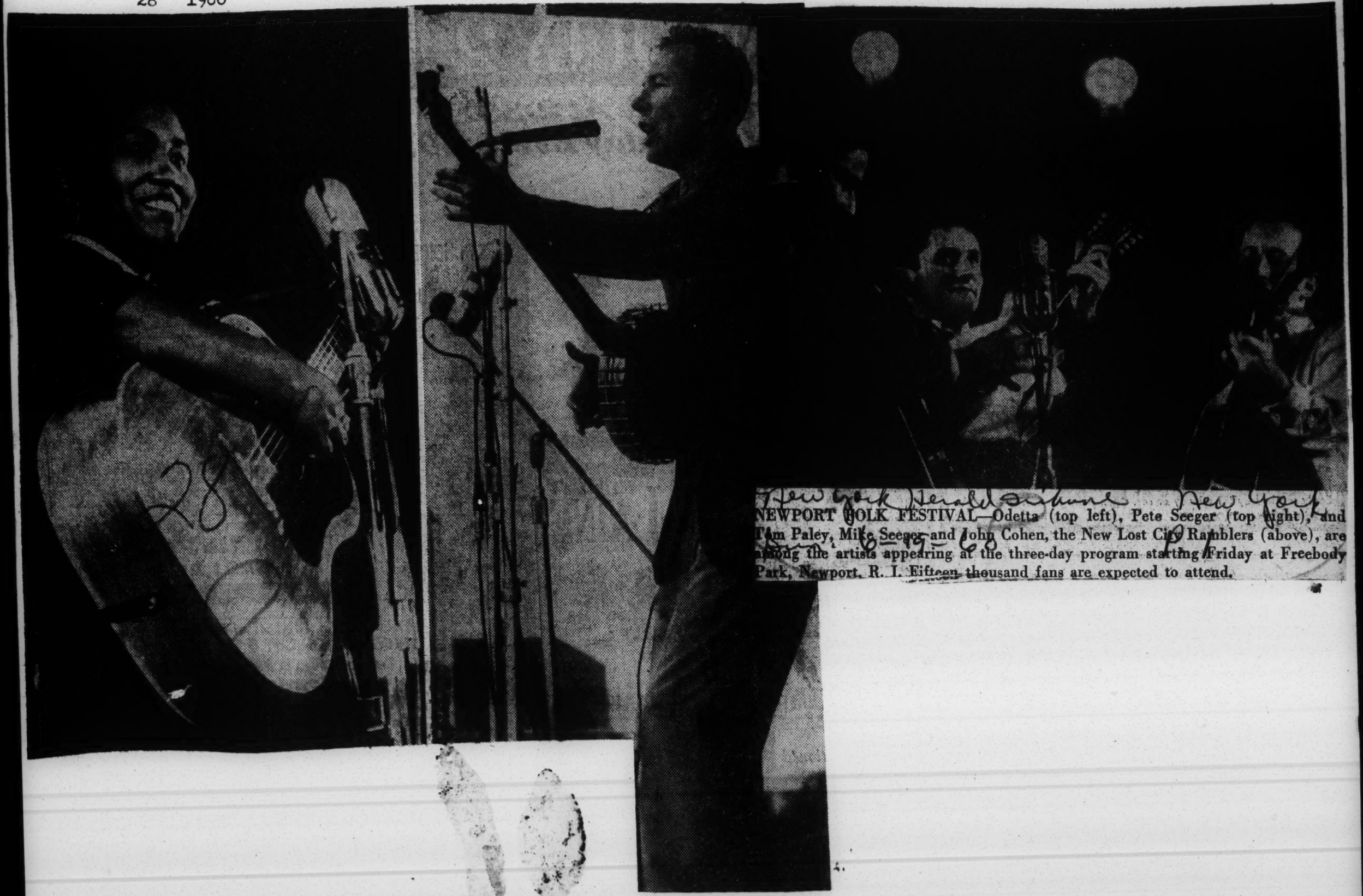
The Washington Post D.C.

The Louie

Sun. 8-9-60 p. 23

IT'S ARMSTRONG—Louis, Louie or Satchmo, returning to the scene of past triumphs tonight at Carter Barron Amphitheater, where The American Jazz Music Festival will be co-starring Count Basie, his orchestra and vocalist, Joe Williams, through next Monday night.

28 1960



NEWPORT FOLK FESTIVAL—Odetta (top left), Pete Seeger (top right), and Tom Paley, Mike Seeger and John Cohen, the New Lost City Ramblers (above), are among the artists appearing at the three-day program starting Friday at Freebody Park, Newport, R. I. Fifteen thousand fans are expected to attend.

They'll Salute Our 50th State

The New York Naval Shipyard Choir (Brooklyn Navy Yard), a group of singers composed of ship construction workers and other employees of the yard, was engaged for an appearance on the Radio City Music Hall stage and opened in the spectacle Thursday, June 23rd.

The appearance of the group in "Hawaii, U.S.A.," a production staged by Leon Leonidoff as a salute to the official entry of the 50th state, will mark the professional debut of the choir of mixed voices.

The choir will perform under the direction of Lt. George Fink who organized it with Wave Lt. Jane Osborn last October. Everett Morrison, tenor, will sing as soloist.

The show in which the choir will appear will accompany the Music Hall's new feature film, the musical "Bells Are Ringing" starring Judy Holliday and Dean Martin.

Dr. Fred Hall To Dillard U. Faculty

NEW ORLEANS — The appointment of Dr. Frederick Hall, one of America's leading music educators to the Dillard University faculty has been announced by the university.

Dr. Albert W. Dent, president of Dillard, said that Dr. Hall had been named professor of music and coordinator of the university's total music program.

Dr. Hall was a member of Dillard's first faculty. He organized the university's music program and was its director from 1936 to 1941. He subsequently served as head of the music departments of Alabama State College and Southern University.

While at Dillard previously, he founded the Lower Mississippi Valley Music Festival, the New Orleans Spring Fiesta and the New Orleans Community Chorus. He organized and trained the Dillard Quartet, which later became internationally known as the Delta Rhythm Boys.

The possessor of six academic degrees, Dr. Hall is also the author of five volumes of musical compositions and is the arranger of a large number of Negro folk songs and dspirituals. His articles have appeared in most of the leading music journals here and abroad.

Music: Gershwin Night

Lewisohn Stadium in Its 29th Tribute

By ERIC SALZMAN

As the seasons come around in their due course, so does Gershwin Night at Lewisohn Stadium.

Thursday was the twenty-ninth time the uptown outdoor musical series has devoted a program to the composer; the faces were familiar and so were the sounds.

Eugene List played both the Concerto in F and the "Rhapsody in Blue"; Camilla Williams and Todd Duncan sang excerpts from "Porgy and Bess." Alexander Smallens was in charge of the proceedings.

About 8,000 persons attended a long, full program and they liked it. Perhaps it is unfair for an observer to take issue with an event that apparently provides so much pleasure for so (comparatively) little.

•

Nevertheless, the Gershwin concert is turning into an "institution" and, in the way of many institutions, it has become encrusted with stale traditions. One of the keys to Gershwin is his direct vitality; something just this side of improvisation. When the blue notes and the wah-wah wind-playing come out as a kind of formula, rigor mortis is beginning to set in.

This is not to imply that things did not often go along well enough Thursday. Mr. List made a contribution that was sometimes substantial and Miss Williams and Mr. Duncan were familiar and at home in their material.

The tiny, miked-up chorus in the "Porgy" excerpts was no asset and the orchestral playing was often variable. But still this was not the basic issue.

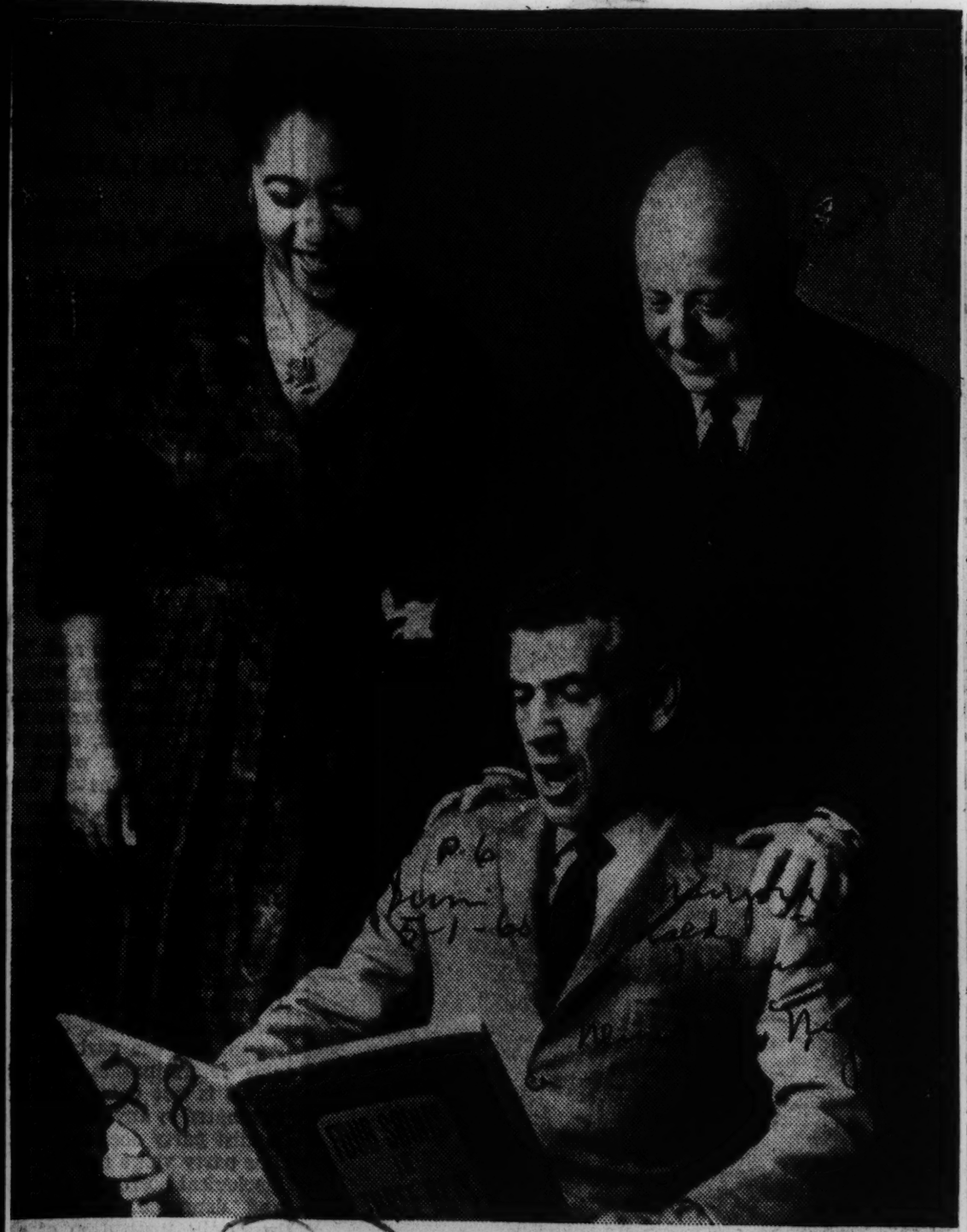
•

The idea of the Gershwin concert needs freshening up. Somewhere along the line, the brilliance and wonderful inventiveness of George Gershwin has been lost behind a series of empty, ritualistic gestures.

Someone might start by remembering that "Porgy and Bess" was a real opera. Someone ought to remember that Porgy was a crippled beggar. Someone ought to go back and take a fresh look at Gershwin's shows.

Whether in the familiar or the unfamiliar Gershwin, whether in the Broadway or the "operatic" or the concert composer, it ought to be possible somehow to rediscover him.

Camilla Williams



CONTEMPORARY OPERA'S RETURN—Leonard Bernstein lustily sings an excerpt from Virgil Thomson's "Four Saints in Three Acts," which he will conduct at the Philharmonic concerts this week. Looking on, obviously pleased at Mr. Bernstein's show of baritone vigor, are soprano soloist Betty Allen and the composer.

Montgomery's 'Collegians' Saw Florida

On April 16, 1926 in Atlanta, Ga., pianist J. Neal Montgomery, a 1925 Clark College graduate, hosted a dozen unusually gifted college musicians at his Reed St. residence, where it was estimated that at least $20,000 could be realized during a June, July, August foray in Florida's gay dance emporiums.

Wayman Carver (sax), Joe Watts (sousaphone), Harold Whittington (trumpet), George Robinson (trombone) and Alpheus Wilson (violin) were invited members of Clark's noted "100" freshman class, that term.

From Morehouse came Nelson Jackson (sax), Ed Hutchinson (sax), and Dick Finley (trumpet), and from Atlanta University sprang Othello Tinsley (tenor banjo). Ted Gilliom, drummer for the old Seminole Syncapators took over his specialty.

THUS EMERGED Washington High schoolmaster J. Neal Montgomery and his "Collegians," who took their cue from the success story of the hour: 1920 Atlanta University graduate Fletcher Henderson's sophisticated orchestra had been wowing Broadway since 1924.

Harper Douglass, another of the 1925 Clark "100," replaced Tinsley on the tenor banjo, when the latter found it necessary to return to his Kentucky home.

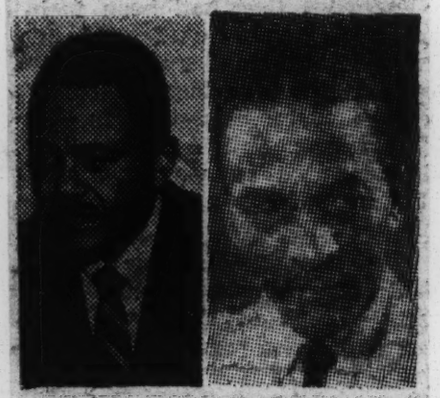
Excepting violinist Wilson, and Tinsley, the group launched at the K. of P. Hall, Jacksonville, Fla., early in June—charging $1 per person, per engagement. Led by itinerary director Eric Roberts, the ensemble played 19 cities, miraculously surviving a terrible highway overturning of their chartered speed wagon, before stggering back to Atlanta in early August.

■

A RECORD throng of 700 persons jammed Atlanta's vanished Roof Garden, and paid 55 cents per, to hear the gifted musicians make with songs like "Who," "I Certainly Could," "18th Street Strut," "Shake That Thing," "I Never Knew," "Wisht I Was in Peoria," etc. The summer's net, including a fortnight at Sarasota's fabulous Gulfview Inn was about $4,500. The end result was a defection, leading to the retirement of impresario Montgomery.

Growl trumpeteer Finley is today's Ph.D. head of the Howard University's biology department; saxophonist Jackson is an Urban League official of national dimensions; saxophonist Hutchinson is a successful physician; bass man Watts is a successful Connecticut restaurateur; trombonist George Robinson is a Dizzy Gillespie fixture; Professor Douglass is an Orlando, Fla., school principal, and Whittington, sweetest-toned trumpeter of all time, who had a whirl with Fess Williams and Louis Russell, is dead. Professor Carver quit Chick Webb's great band two decades ago, in exchange for a chair in music at his alma mater, Clark College.

Saxophonist Peter Clark joined them from Morehouse in 1927 is still doing that horn and the clarinet in gay Gotham. Thirty years ago! Wow!



Nelson Jackson Wayman Carver

GEORE E. PITTS SEZ...

Pittsburgh Courier
Pittsburgh, Pa. Sat. 6/8/63

Razaf Says Negro Artists Neglect Own Music

• **ANDY RAZAF** spends his days at his Los Angeles home in a wheelchair, his body wracked by agonizing pain and attended by three nurses. Razaf is a Negro who has composed a barrelfull of tunes, many of the all-time great compositions. Despite his handicap, Razaf is a fighting man. His latest letter reveals the bitterness in his heart:

Mr. Pitts

"It's a disgrace how our Negro artists seldom use a song written by one of their own. This goes for concert artists also. And their ignorance of Negro songwriters and their music is tragic.

"In contrast to their attitude, the white artists eagerly look for 'Negro material' and grow fat on it, for they know its value. The whites are rightfuly proud of their creators of music and are ever mindful that their memory should be kept alive by the continuous performance of their works. This increases the incentive of their established writers, especially their revenue, and serves as an inspiration to new and unknown writers of today and tomorrow.

"I do not refer to the rock and roll, senseless trash of recent years," Razaf continued, "thank God it is fading fast and good music is coming back! Young, aspiring songwriters should strive to attain excellence, good taste and sound ideas.

"In closing I will add that, although there is no law against it, just imagine a group of Negro businessmen, social clubs, civic leaders, etc., sponsoring a yearly music festival in a ball park, bowl, or some large auditorium, using all phases of music written by Negroes. That would be the day.

"Could it be done? Absolutely! But we lack the vision, business sense and pride in our creative genius to attempt it . . . Shame on us."

■

• **HEARD THAT** a new faction is dickering to open another night club in Pittsburgh to replace the recently-folded New Arena Restaurant. When the New Arena closed the city was left without a spot to handle big-time entertainment in the downtown area. Embittered at the failure of the New Arena, owner Jimmy Fallon remarked that Pittsburghers just weren't ready yet. "It's just a shot and a beer town," he said . . . Dig Dakota Staton kicking nicely on her latest Capitol album, "Dakota Staton Sings Ballads and the Blues."

■

• **DIZZY GILLESPIE SPEAKING:** "I've never played my really best on records. And I've only played my best four or five times in my whole career. And I know records wasn't one of them, one of those times when everything was clicking. You never know where it's going to happen" . . . That's Pittsburgh's Alyce Brooks doing the piano-singing chores at Joe Wells' Music Bar in New York City . . . It was 10 years ago

Andy Razaf | Dakota Staton | "Dizzy" Gillespie

that singer Bill Farrell said: "Eckstine has a crooner quality. I sing like a man." (Who's Bill Farrell and where is he now?)

■

• AUSTIN CROMER, a real singing talent, who formerly sang with Dizzy Gillespie ("Somewhere Over the Rainbow"), has signed with Everest Records . . . Beginning with a five-day appearance at the Hawaiian Centennial celebration in Honolulu, July 2, Harry Belafonte then goes to Japan, the Philippines, Australia, Israel, India and Greece . . . Report from 'Frisco that Cannonball Adderley's crew played to turn-away crowds at the Jazz Workshop.

■

• **DESPITE THE** merciless heckling he took from the racist hecklers in London, all of Sammy Davis Jr.'s reviews could be summed up in one statement: "The only thing that could follow him would be World War III" . . . Teddy Wilson will make his first West Coast night club appearance on Sept. 6 when he opens at the Black Hawk for three weeks . . . The Ray Charles-Drifters, Redd Foxx, etc. package, a real sizzler, and drew good crowds at Pittsburgh's Syria Mosque.

THE FEMININE TOUCH — Female percussionist Elayne Jones Kaufman tends the tympani at the recent RCA Victor original cast recording of the new Broadway musical Greenwillow while fellow-percussionist Jules Greenberg has a few bars rest. Elayne, a regular member of the Greenwillow pit band and one of the few female percussionists in music, was the subject of close scrutiny by seven-year-old John Megna (right, almost hidden by drums), one of the stars of the show and a budding student of percussion.

Nat King Cole Returns To Grove

NEW YORK — Nat Cole, direct from a four and a half week tour of the Continent, encompassing fifteen cities, returns to the Ambassador Hotels Cocoanut Grove, for a four week stay beginning Wednesday, May 25.

Cole, who set new attendance records in Rome, was greeted by the European music lovers as one of their own. One of the leading American record sellers on the Continent, he will introduce a "new act to Grove audiences" including a special material number called, "Mr. Cole Won't Rock And Roll."

Now actively planning the introduction of a "new concept in musical theater" on Broadway next fall, in which he would star, Cole is also engaged in seeking motion picture and television properties as partner in the newly formed Cole-Belafonte Enterprises, the organization he recently formed in association with Harry Belafonte.

His latest album for Capitol, "Tell Me All About Yourself," just released recently, is already on top of the trade paper sales charts.

The smooth styled, easy singer of love ballads will be aided musically by Lee Young, drums; John Collins, guitar; Charles Harris, bass and Irving Bush, trumpet.

Margaret Tynes to tour opera houses of Europe

NEW YORK — Margaret Tynes, gifted young operatic soprano, sails aboard the British liner Queen Elizabeth on April 13 for her first full-scale tour of Europe's major opera houses.

Her tour will take her to Zurich, Switzerland, where she will sing the title roles in the operas "Carmen" and "Lady Macbeth"; to Berlin where she will be starred in "Aida" and will make recordings of Ger-lieder; to Stuttgart and Paris; to London and Stockholm, and to Madrid.

In the English and Spanish capitals she will be soloist at symphony orchestra concerts.

* * *

IN 1959 Miss Tynes achieved acclaim and fame in the concert halls of Soviet Russia following her stellar performance in Ed Sullivan's "Visit to Moscow TV Show."

Following her return from abroad she appeared, earlier this year, in the role of "Carmen" with the Montreal (Canada) Opera Guild and evoked even more admiring acclaim from the critics than the previous year when she sang 'Lady Macbeth' in that French Canadian metropolis. "Her voice is solid, rich, with varied color; she always sings well," commented La Presse of Montreal.

* *

A GRADUATE of A and T College in Greensboro, N.C., and of Columbia University, Miss Tynes has done graduate work at the Julliard School of Music and has studied privately with Lola Hayes and has had special coaching with Emil Cooper.

The first colored artist to be featured with the NBC-TV Opera Hour, she made regular appearances at the New York City Center Opera Company and has had roles in Broadway musicals. She made her debut at Town Hall in 1954.

MARGARET TYNES

Anthony and The Imperials, and Harold Cromer, who will emcee the show.

Llyod Price is bringing along "The Biggest Show of Stars Orchestra."

The afternoon show at 3 is for whites, with the 8:30 p.m. show for Negroes. Both will be at the Municipal Auditorium. I must do all I could for my family."

Her Tape Wanted

Statuesque France Walker, gifted pianist of New York and Washington, D. C. is slated for performance at Corcoran Gallery of Art in Washington, (her home-town) on Mothers Day. The graduate of Oberlin Conservatory of Music has been signally honored in that her program has been requested as a tape recording for President Eisenhower's People To People Program for international broadcasting purposes.

Negro rock 'n roll performers here for two shows

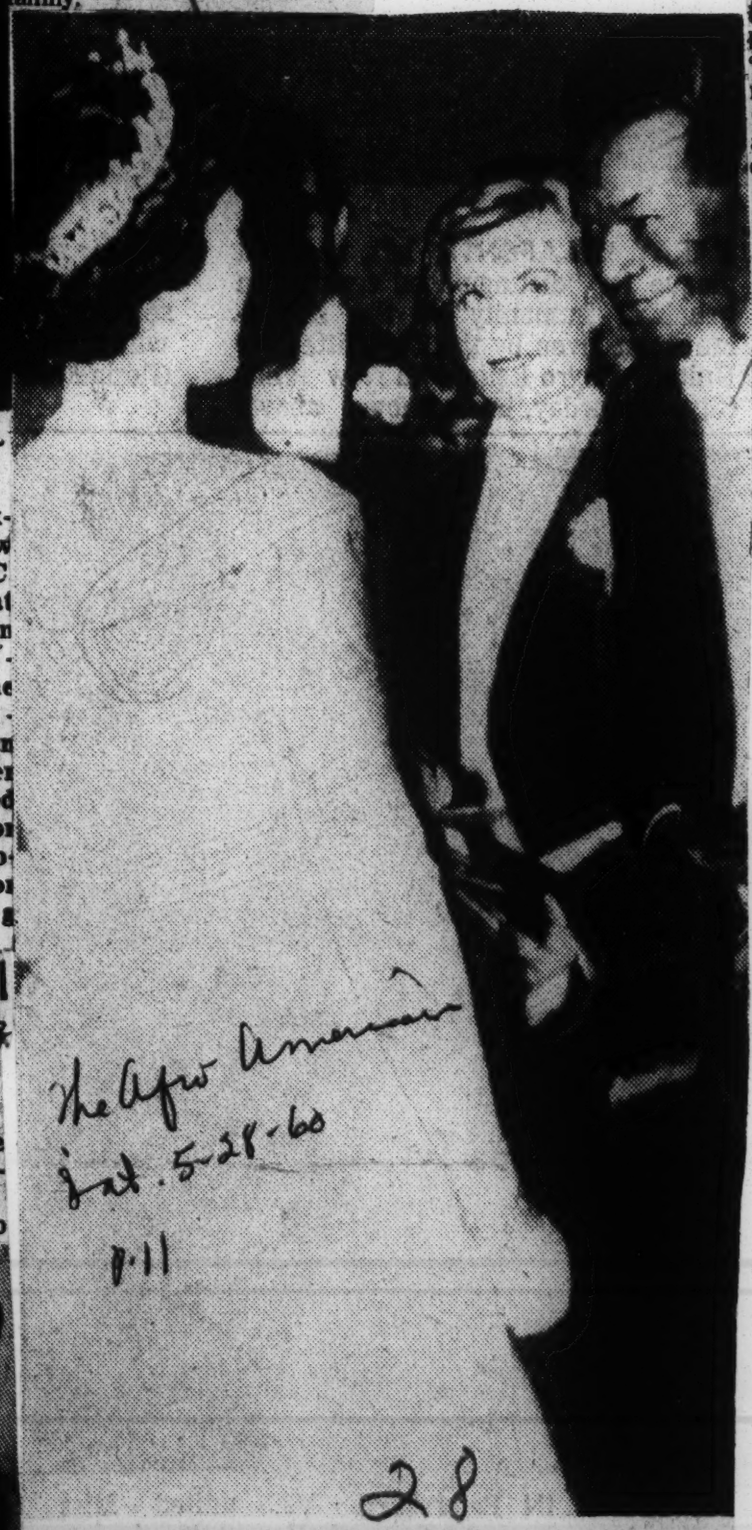
Some of the top names in the rock-'n-roll field will be in Birmingham today for two shows.

All the big company of Negro singers and instrumentalists are record personalities.

LLOYD PRICE

Lloyd Price, Clyde McPhatter, Bo Diddley, Jimmy Reed, Jimmy Turner and Joe Turner, and Birmingham's Jimmy Jones, lead the cast of the two-hour variety show.

The Coasters will be here, too, along with LaVern Baker, Little



HER MAJESTY GREETS Nat King Cole backstage at the London Palladium after his performance in a Royal Command variety show. On Cole's arm at the time of the greeting by Queen Elizabeth (left) is Marci Gayle, popular British singer-dancer.

Sammy, Nat Cole superb in 'Royal Command show'

LONDON, England (ANP)—Sammy Davis Jr., the Mr. Energy of show business, and velvet-voiced Nat "King" Cole both put all other performers "in the shade" at a royal command variety show attended by Queen Elizabeth II of Britain and Prince Phillip at the London Palladium early last week.

Davis, with an eight-minute song and dance routine, was easily the big hit of the show. Not only did he draw copious cheers and shouting from the usually staid elite audience, but he won the praise of the Queen and Prince, who came back stage to meet the performers after the show.

* * *

AS THE QUEEN passed down the line shaking hands with the performers, Prince Phillip engaged Davis in conversation. "Do you," he asked Sammy, "always put so much energy into your act? If you do that in a night club, you'll blow them out of their seats."

"I don't blow so hard in a night club," replied Davis. "Then I'm coming to hear you on a quiet night," the prince stated jokingly.

* * *

COLE WAS in top form as he sang his favorite ballads. He drew loud rounds of applause.

Besides Davis and Cole, other American performers on the show were Pianist Liberace and Robert Horton.

Leontyne Price Engaged for Lyric's 'Aida' and 'Butterfly'

BY CLAUDIA CASSIDY

LEONTYNE PRICE returns to Lyric Opera of Chicago next fall to sing the title-roles in Verdi's "Aida" and Puccini's "Madame Butterfly," which complete the list of 10 operas to be presented during the seven week season opening Oct. 14 in the Civic Opera house.

"Aida" will be under the direction of Antonino Votto, with Carlo Maestrini as stage director. Giulietta Simionato is the Amneris, Dimiter Uzunov, the Bulgarian tenor, makes his Lyric debut as Radames, and Robert Merrill, who joins the company for the 1960 season, appears as Amonasro. Ferruccio Mazzoli is the Ramfis, and the King of Egypt is Franco Ventriglia, an American bass who has been singing in Italy.

• • •

"Butterfly," sung in previous Lyric performances by Maria Callas and Renata Tebaldi, has Gianandrea Gavazzeni as conductor and Christopher West as stage director. The cast includes Richard Cassilly as Pinkerton, Renato Cesari as Sharpless, Martha Lipton as Suzuki, and Mariano Caruso as Goro the marriage broker. Cio-Cio-San is new to Miss Price's repertory—so new in fact that she will sing it for the first time in Vienna this summer, Herbert Von Karajan conducting.

• • •

Other operas named for the Lyric season are the opening "Don Carlos," "Fedora," "Tosca," "The Marriage of Figaro," "La Boheme," "Carmen," "Simon Boccanegra," and "Die Walkuere." Among the singers engaged are Renata Tebaldi, Birgit Nilsson, Elisabeth Schwarzkopf, Rita Streich, Margherita Roberti, Christa Ludwig, Jean Madeira, Giuseppe Di Stefano, Tito Gobbi, Walter Berry, Eberhard Waechter, Hans Hotter, and Boris Christoff.

Leontyne Price

Notes

The Paulist Choristers of Chicago, under the direction of Father Eugene O'Malley, celebrate their 56th season with the annual benefit concert, to be presented May 15 at 3:30, in Orchestra hall. . . . Virgil Thomson's Requiem Mass will have first performances under his direction May 14 and 15 at the spring festival of State University of Education, Potsdam, N. Y. It was commissioned by the school for its Crane chorus. . . . The Ballet Guild program to be presented April 29 at 8 p. m. in Mandel hall will offer Eric Braun's "Les Demoiselles," Alvin David's "Soliloquy for a Dancer," Charles Bockman's "Theme," Etta Buro's "L'Arlesienne," and Phyllis Sabold's "Dance."

28 1960

'Ink Spots' Tenor, 2 Others Missing

The Miami Herald

By ROSE ALLEGATO
Herald Staff Writer

One of the Ink Spots, the mellow-voiced Negro singing group, was missing Thursday with two Miami men in a 14-foot cruiser off the Florida Keys.

A day-long Coast Guard search failed to turn up any trace of Scott, 38-year-old member of the Ink Spots, slated to open an engagement at the Montmartre on Miami Beach tonight; C. M. Jollivette, 40, Miami druggist; and James Strachan, 60, theaten employe, also Miami.

All are Negroes.

The intensive search by aircraft and Coast Guard vessels from Key West, Miami, and Fort Lauderdale will continue today.

The party left Miami at noon Wednesday for Indian Key, a jumping off spot for Gulf fishing. They were to return later in the night. The Florida Highway Patrol found Jollivette's boat trailer and car at Indian Key, 100 miles south of Miami, after the druggist's wife reported the trio missing.

The Coast Guard dispatched a helicopter and seaplane to search the waters off Indian Key. Scott, whose estranged wife and 10-year-old son live in Chicago, has been with the Ink Spots since 1952.

He is the second tenor or "scatman," who carries the rhythm in the fast songs. The quartet is best known for its rendition of "If I Didn't Care."

Lorenzo Conyers, another member of the quartet, said Scott is a "real sportsman — golfing, fishing, everything."

Other Ink Spots are Bernie Mackay and Adiral McDonald, members of the original group that banded together in 1932. The quartet arrived in Miami Sunday to "enjoy the climate" and prepare for tonight's engagement.

"We were going to rehearse today," Conyers said. He added that the Ink Spots will fulfill their engagement. "You know the saying in show business — the show must go on."

Essex Scott
... sought by Coast Guard

The Ink Spots were booked for Mexico and South America after the Miami appearance.

Mrs. Jollivette, 1500 N.W. 68th St., said her husband and Strachan go fishing each Wednesday before dawn and return by mid-afternoon. They delayed their departure to accommodate Scott, she said.

Her husband told her, Mrs. Jollivette said, that they would return "after dark." The Jollivettes have three children.

The boat, with white hull and aqua interior, was equipped with life preservers, anchors, and oars.

DIAHANN CARROLL: DRAMATICS STUDENT.

The News and Observer
Raleigh, N.C.

She Began As Singer But Aspires to Act

By BERNARD GAVZER

NEW YORK (AP) — Diahann Carroll has been singing since childhood and that's how she's made her mark in show business. But what she wants to be most is an actress.

She has had one important crack at it in her role as Violet in the movie, "Porgie and Bess." Television viewers will get a chance to see her in another dramatic role, in an upcoming Peter Gunn episode titled "Sing a Song For Murder."

"I want to be a very fine actress," says Diahann, who is a student at Actors Workshop. Mindful of the limited acting roles available to Negro performers, she expects to see a "day there will be many scripts and many roles to be portrayed by a Negro actress."

Success has taught her some things that she suggests only success can teach. "It can be a treacherous thing," she says.

Success also had her on a journey along the well-worn path to a psychoanalyst's couch. It was a brief journey.

"There is a point at which you decide you don't need it any more," she says, "and you don't."

At least she is sure she won't repeat the same nonsense she went through at 18 in "House of Flowers," her first Broadway show.

"That was when I was trying to please everyone in the world. We are great family people and when someone from the family would come in from town I would be up in the morning to see them, even though I worked very late and was kept on the run with rehearsals and appointments," she says.

"Well, after the show closed I ended up in the hospital for a month with liver trouble. Imagine, such a young girl with liver trouble! And every cent I made went to pay the hospital and doctors. That won't happen again."

Millions have seen the slim, 24-year-old singer-actress on the Ed Sullivan, Jack Paar, Garry Moore and Steve Allen TV shows, singing her songs with dynamic impact.

She is married to Monte Kay, 34-year-old artists' manager and jazz impresario whom she met in 1954 when he was casting director for "House of Flowers." They live in a tastefully furnished six-room apartment in Manhattan.

Her singing began early—"I was born singing" she says. As a child she was one of the Tiny Tots, a children's choir belonging to Adam Powell's Abyssinian Baptist church in the Bronx.

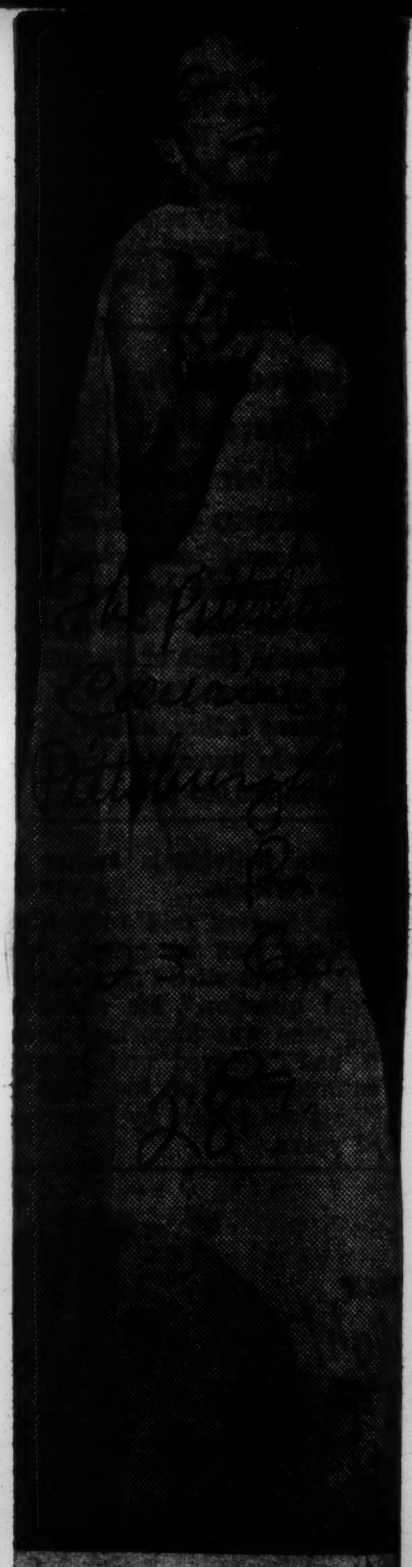
"There was no stopping me," she says.

Color Line Fades When Ability Wins

The Pittsburgh Courier

NEW YORK—Brilliant operatic soprano Margaret Tynes, who just returned from an overwhelmingly successful concert tour of England, Germany, Holland and Spain, has been named "Voice of the Year" by La Cheerios.

Miss Tynes was presented a huge floral bouquet of roses and a certificate of honorary membership by the group.



MARGARET TYNES
brilliant sing

While abroad her operatic lections drew tumultuos plause, especially from the schooled, music-conscious Swe in Stockholm.

The young artist, who ho degrees from North Caroli State College and Columbia U versity, soon begins rehears for her role as "Carmen" w the Montreal Opera Guild.

The current season calls Miss Tynes to appear in Mi gan, Texas, Connecticut, N York, Virginia, North Caro Florida and others.

Nat Cole Opened Gates With Long Jaunt Last Year

Nat King Cole's successful tour of South America caused promoters in that section of the world to turn a listening ear to agency offers for more presentation of sepia stars.

When Sarah Vaughn visited the country her husband-manager, C. B. Atkins was commissioned by a syndicate of Brazilian promoters to line up U. S. "names" to be booked in Brazil and other places during 1960.

Among the artists sought by Atkins is Sammy Davis, jr., and Will Mastin Trio at a figure aggregating $37,000 for two-week tour; another is Jackie Wilson, currently in the West Indies who will make the trip, late in the season.

Atkins told reporters he will contact most of the major names in music and song row for possible engagements in South America under pact he signed with promoters in that part of the world.

It is most unlikely that Nat Cole will return to South America under this setup but he will hit San Juan during 1960. Cole will appear in the famed Tropicoro, largest of the San Juan cafes.

Just when the invasion will begin has not been stated but 'tis likely momentum will begin when the usual summer slack season hits America.

Sammy Davis, jr., already signed, according to releases out of New York cannot accept an engagement for several months due to committments over here. He moves into the Sands hotel in Las Vegas next week where he will also be doubling in film work. He is one of the stars in the picture "Ocean's Eleven" that will feature Frank Sinatra and Dean Martin.

DU SABLE HIGH MUSIC CHIEF A STAR MAKER

BY ROI OTTLEY

Walter H. Dyett, chairman of the music department of Du Sable High school and for nearly 25 years leader of the school's colorful bands, started the careers of many prominent Negro musicians and feels well rewarded for abandoning medicine for music.

Dyett

Under his baton, more than 3,000 youngsters have learned music, and many have developed into stars of the entertainment world.

These include Nat King Cole, Ahmad Jamal, Ray Nance, Gene Ammons, John Young, Johnny Griffin, and the late Carol Tucker.

Pupils Need No Urging

Dyett reports that at Du Sable no special urging is necessary to recruit candidates for the school's bands. Nearly 90 per cent of those who seek to join are beginners who must be taught the rudiments of music.

Under his direction, the school has three bands—beginners band, concert band, and a dance orchestra. The number of candidates for these aggregations, averaging more than 200 a semester, rivals the football tryouts.

Dyett, who has had a profound influence upon south side music, is also imperial promotional director of the Ancient Egyptian Arabic Order, Nobles of the Mystic Shrine.

Battle TB and Cancer

His work has been to stimulate activity in behalf of the Tuberculosis and Cancer Foundation, Inc., among Shrine members. Thus, in 1959, his order gave $48,500 in grants for medical research.

The Negro musician was born in St. Joseph, Mo., one of two children. His father, the Rev. W. W. S. Dyett, immigrated from the British West indies, was a minister of the African Methodist E,iscopal church for 30 years.

Because of his father's ministry, the family moved every five years. Young Dyett received his elementary and high school training in Denver, Omaha, and two California cities, Pasadena and Oakland.

Studied Medicine 2 Years

He took a pre-medical course at the University of California, Berkeley, and received a scholarship to attend the University of Illinois school of medicine. After two years of study, economic pressures made him abandon medicine for music.

Dyett, a violinist, has played in jazz bands. He received a B. M. degree from Vandercook College of Music in 1938, and an M. M. degree from the Chicago Musical college in 1942. He joined the public school system as a teacher in 1931, and the faculty of Du Sable in 1935.

Brilliant Pianist, 27

Philippa Schuyler Plays Thursday

Philippa Schuyler, brilliant young Negro pianist who has won world-wide fame at the age of 27, will play a recital in Dade County auditorium Thursday evening.

The concert, which is being sponsored by St. Agnes Episcopal Church, will be available to all Miami music-lovers. It begins at 8:30 p.m.

Miss Schuyler last played in Miami at the age of 17, when a recital in Booker T. Washington High School revealed her as a young artist of rare gifts and an almost phenomenal technique.

She has performed with orchestras all over the world, and played solo recitals in 30 countries. She has received 28 musical awards from such organizations as the National Piano Teachers Guild, the Music Education League, Wayne University, the Emperor of Ethiopa, the Haitian government, and United Nations.

A child prodigy at the age of 3, the young artist has played her own compositions on many of her programs.

She has been composing since she was 12, and her symphonic works have been performed by the Boston, Chicago, Detroit and San Francisco symphonies, among others.

—DORIS RENO

CHATTANOOGA CHITCHAT

Phillipa Schuyler heard in Howard High concert

BY PETER D. SIMMONS

CHATTANOOGA, Tenn. — Howard High School, for the first in its series of cultural programs, presented Phillipa Duke Schuyler, internationally known pianist in concert, Sunday, Feb. 21 in the school auditorium.

Miss Schuyler was making her first visit to this city and also her first appearance in this section of the country.

Mrs. Edmonia J. Simmons, head of the choral music department, Howard School, and publicity director Willis Vaughn, were in charge of preparations to attract all groups to the concert.

28 1960

Handy's 'St. Louis Blues' and 'Alexander's' By Berlin Lured America Into 20th Century

The Pittsburgh Courier

Pittsburgh, Pa.

3-13-60

P. 2.

28

Son of Slaves Wrote $3 Million Perennial

I hate to see that evening sun go down

Hate to see-e that evening sun go down,

Because it makes me think I'm on my last go 'round!

■

NO MORTAL will ever really know what impelled William C. Handy, in 1914, to sit down, during an hour of extraordinary fervor and ecstacy, and begin a song with a haunting wail which, probably more intensely than any popular litany ever written, finds response (yesterday, today, tomorrow) in the invisible instrument of the human soul!

Mr. Handy

Here was a doom within a doom — a figurative thousand midnights in a Florida cypress swamp: an unhappy woman of an unhappy race, registering the double dismal dosage of a glamorousless female, wronged by fate, wronged by a white world, and wronged by a black man . . . her black man.

■

IT REFLECTS the essential oneness of human hurt, the soul expression of the bleeding children of West Africa, the infinite need for spiritual and amoral sublimation in a bitter world.

Feeling tomorrow, like I feel today—

Feeling tomorrow, like I feel today;

I'm going to pack my bag and make my get-away!

Three centuries of suffering and the groans of 200 million West Sudanic slaves — scourged from Africa under Christian and Moslem sanctions — mould here the mood which not even an individual member of the decimated Irish, the savaged Jews or the decrease of the Greco-Roman into Italio-Greek, could ever approximate.

Here we see the pathos, the poetry, the exquisite art of sadness. Handy made the world feel the tempest of Negro craving and hope . . . provided insight into a mystic passionate world of soul and sound art. Here at last an identifiable Negro had made cultural contribution not merely to Negro culture, but to the main stream of American creativity.

If it wasn't for powder and store-bought hair,

That man of mine would not go nowhere—

—nowhere!

I've got the St. Louis blues—

I'm just as blue as blue can be;

'Cause the man I love has got a heart

Like a rock, cast into the sea!

This $3 million composition (it was earning Mr. Handy $20,000 per year, 40 years after he penned it) made "blues" an original American idiom. It was a positive, permanent act of imaginative genesis.

Son of Serfs Penned Cornerstone of Dance

IRVING BERLIN'S "Alexander's Ragtime Band" miraculously released in America a rousing, Afric idiom which had been incubating nationally since 1899, when "Maple Leaf Rag" vaguely suggested the meaning of ragtime.

The European waltz, the polka and scottische—all being Old World transitions—could not, did not express the ethos of an emergent America, after 1910.

Mr. Berlin

Ragtime had already suggested the motor characteristics which are peculiar only to Equatorial West African stock. Like a wand, "Alexander" released, in irresistible, throbbing pulsation new rhythms that left listeners toe-tappy.

It was from Chicago, where vaudeville queen Emma Carus used her vocal gifts, verve and spirit to put it over, that "Alexander's" spread across the nation like a typhoon, in 1912.

Come on and hear, come on and hear

Alexander's Ragtime Band!

Come on and hear, come on and hear—

It's the best band in the land—

Where only the young could indulge in the fatiguing polka or scottische, young and old could both do the fox-trot. The leisurely two-four and four-four rhythm made social dancing pleasurably possible. A nation went figuratively dance-daffy.

■

THE PROTESTANT CLERGY fumed. Pope Pius X expressed official disapproval. Yale University banned dancing, and a Washington (D. C.) social queen sought legislation to ban the new-fangled dance craze. But America kept singing "Alexander's, and kept on dancing.

John D. Rockefeller, 73, was taking private dancing lessons and, from Irene and Vernon Castle to Jack Johnson, Anna Held and Evelyn Nesbit, everybody was doing the fox-trot!

If you want to hear the Suwanee River played in ragtime—

Come on and hear, come on and hear

Alexander's Ragtime Band!

Handy was the son of ex-slaves, down in Florence, Ala. Berlin (whose name is really Israel Baline) is the son of immigrant Russian Jews. His family fled from Temum, Siberia, and the terrible Cossacks, a blood-thirsty people whose hatred for Jews was manifest by murderous raiding forays, against the Jewish ghettoes.

By 1910, both Handy and Berlin had beheld the promises of American liberty — and both responded. Because of them, the old sentimental ballads were vanishing.

Because of them, new attitudes were sprouting in millions of Americans — in the blinding glare of a new national mood, in a suddenly new century. "From nowhere but the United States could such music spring," commented the London Times.

BULLOCK, the teacher turned song-
ows his latest release "Out Yond-
niece, Tanya Rosita Costley. The
song recorded on the Kool label should
be heard soon over Louiville radio stations.

IN CONCERT HERE SUNDAY -- Madame Lillian Evanti, international lyric soprano of Washington, D. C. will appear in a Concert this Sunday (Feb. 28) in the L. B. Landry School Auditorium, 1200 Whitney Avenue. Madame Evanti, a distinguished singing star, is known as the first lady of opera of her race. She made her debut in Nice, France in the opera Lakme. She has sung La Traviata in three languages, French, English and Italian to capacity audiences, and also in America at the Madison Square Garden in New York, Civic Opera House in Chicago, Pittsburgh and numerous other cities. This affair is being sponsored by the West Bank Inter-Club Council and the First District Commanders Council, American Legion. Also presented on the same program will be the 1960 West Bank Debutantes in tabloid.

28 1960

MODEST PROPOSAL FOR DISK JOCKEYS

The New York Times

By ROBERT SHELTON

THE payola scandal has provoked a crisis in popular music. Even though the majority of the country's 10,000 radio disk jockeys may never have been involved, they have, as a group, been put on the defensive, for their esthetic standards if not for their ethical practices.

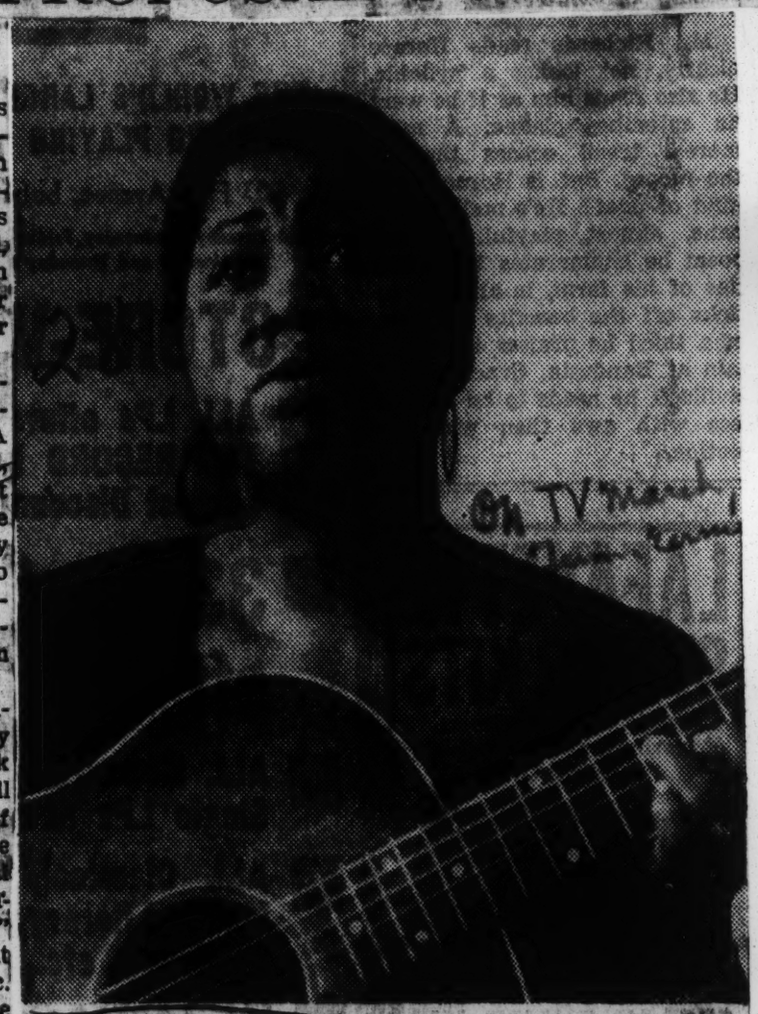
Radio stations are undergoing a reappraisal of their programing of popular music. A recent issue of The Billboard, the trade paper, reported that "program directors of all the National Broadcasting Company * * * stations have agreed to meet and adopt a music-programing policy featuring 'listenable melody—easy to listen to—not raucous or extreme.'"

Intensive listening to various radio stations in this city recently indicates that the disk jockeys and programmers still are overlooking a vast area of recorded music, which, more than much jazz and classical works, offers just such "listenable melody—easy to listen to." That area lies in what might be called popular folk music. Among records that have come in for review in the last few months, there is a wealth of material of wide general appeal that is played on the air waves only on isolated "folk music shows."

If the radio programmers are honestly seeking new tap-roots of popular music, they should pay some attention to the best in folk music. In many countries of Europe, Asia and Latin America, the line between popular and folk music is very thin. In recent years that line has been narrowed somewhat in this country, where several folk tunes have become hits. But, most often, it has been only the build-up of personalities, such as Harry Belafonte or the Kingston Trio that has provided the momentum for getting those tunes through to a mass audience.

Responsibility

All of this is not to suggest any wholesale condemnation of popular music, nor to argue for the conversion of "Make-Believe Ballroom" into a forum for jigs, hoe-downs and schottisches. But the disk jockeys, as taste-makers and molders of record-buying habits for millions of Americans, have a responsibility to seek the best in recorded material.



FOLK SINGER—Odetta, heard on recent LP disk.

But would it really be popular? The disk jockeys might ask. If the songs and, implicitly, the styles of some of the performers mentioned below had not been popular with some group somewhere, the songs would never have survived for the scores of years that they have. One need only compare the enduring quality of "When I First Came to This Land" with the current (at this writing) hit pop tune "Running Bear," a sing-song, ballad-like ditty, to see the difference between art and ephemera.

Perhaps the easiest transition from popular to folk can be illustrated by a new group called the **Limeliters** (Elektra). The trio, Lou Gottlieb, Glenn Yarborough and Alex Hassilev, has obviously studied the performing style of the Kingston Trio diligently. It has a similar jaunty, cheerful manner, and, unfortunately, also believes there is more fun in a folk song done in dialect instead of out of it. The arrangements are attractive and well thought out polished and well disciplined, without losing a spontaneous quality. Vocally, the Limeliters are well endowed, and they have the sound, if not the button-down appearance, of a group bent on popular success through the skillful use of folk material.

Why is it that the most glorious new voice in American folk music is heard so rarely on the air? Odetta Felious Gordon, who calls herself Odetta, has a voice so large and a physical presence so commanding that recordings have yet to do her complete justice. But **Mine Eyes Have Seen** (Vanguard, stereo and monaural) has more than enough to commend it. Outstanding are the spiritual, "Poor Little Jesus"; the prison song, "Bald Headed Woman," phrased broadly against her own hand-clapping, or "The Foggy Dew," in which Odetta sounds like the voice of Nature brooding over the earth. Perhaps the most sensational number in her repertory is "Water Boy." Here, with lingering pauses, emphatic, grunting attacks and a mounting tension of protest and anguish in the lyrics, she sculpts a whole profile of Negro experience in a superb performance.

Diminishes Naturalness

Unfortunately, the record is over-produced in parts and this diminshes the naturalness of Odetta's delivery. The chorus backing her on "Motherless Children" and "Ox Driver Song" is about as functional as the two middle men on a toboggan team. A stereo issue of **Odetta at the Gate of Horn** (Tradition) gives a more closed-miked, intimate recording of a singer still in her late twenties who is moving, despite the differences in training and idiom, toward the heights of Negro song that have been scaled by Bessie Smith, Marian Anderson and Mahalia Jackson. Shouldn't the disk jockeys make a little time for her on their programs?

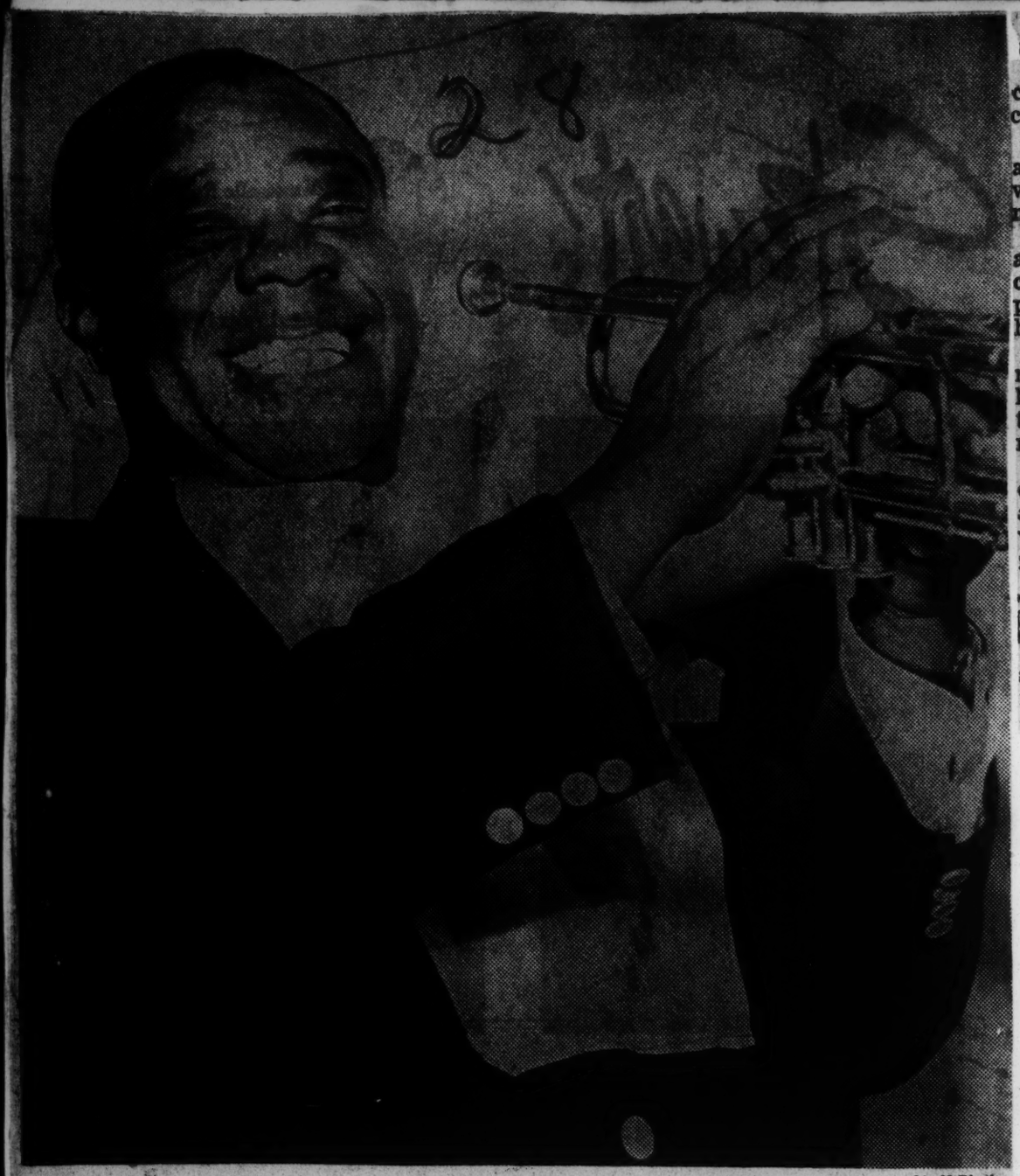
And couldn't they find in the recent issues of ballads by two perennial folk favorites music that would be stimulating for "tired programing?" **Ballads With Guitar** (United Artists) find Burl Ives in an uncommonly homey, direct and unsensationalized performance.

Even more appealing is the third record in Pete Seeger's series, **Favorite American Ballads, Tunes and Songs** (Folkways). At this point in the series, he is getting down to some real chestnuts, such as "Clementine," "Oh, Mary Don't You Weep" and "Sometimes I Feel Like a Motherless Child." But despite the hoariness of some of the material, Seeger's artistry shines through in his ability to fuse lyrics and melody with taste and buoyancy. He has an uncanny manner of saying "listen to this, it is beautiful and wholesome" without ever putting it into words.

One habitual rationale of the disk jockey is that he must play "finger-popping" music, things that you can dance to, or that make you dance inside. Well, there's some of that in popular folk music, too. The rock 'n' roll craze is ebbing, and the interest in the old blues is growing. In this genre, another record, **Lightning Hopkins: Last of the Great Blue Singers** (Time) is a clearly recorded release of 78's cut by Hopkins in 1950-51. He was still in his rhythm and blues vein then, so there is plenty of dancing thrust, but there is honest, believable expression of real feelings, as well.

Must all radio programing be limited to English-language material? One of the biggest internationalists around is Theodore Bikel, and in his latest release, **Bravo Bikel** (Elektra), based on two Town Hall concerts, the actor-singer proves again how personable he is.

His two **Yiddish Songs** albums on the same label reveal him in better voice, but he shows considerable warmth and understanding in this romp through Serbian, Scottish, Russian, American and Jewish material. And a pair of earnest young Israeli newcomers, Ron and Nama, on their initial American record, **Donkey Dabka!** (Electra), are impressively light and fresh sounding. The pair offers a breezy group of songs, and there might even be a hit like "Tzena, Tzena" buried here somewhere, for those who'll trouble to look.



Staff Photo

LOOSENING UP his leathery lip before a concert at Memorial Auditorium yesterday, Louis Armstrong wears a handkerchief-bib to protect his shirt front.

The Courier-Journal

Witch Hazel And Horn

Old Jazz 'Ain't Never Went Out,' Louis Armstrong Growls To Fans

Louisville Ky. May 21-60

By ROBERT HERMANN

"I never asked for an autograph in my life," the Louisville trumpeter said, holding out a pen and paper.

Louis Armstrong signed.

They were discussing the old-time jazz that Armstrong has been playing and singing for some 45 years.

"It ain't never went out," the legendary Satchmo growled. "Now the younger generation is teaching them what they should listen to."

"Do you call your music Dixieland?" somebody asked.

"We just play good music," Armstrong rumbled. "Call it whatever you want."

He Picks Up His Horn

In the dressing room at Memorial Auditorium a tiny radio was chattering away on the table and the famed trumpeter sat applying salve and witch hazel to his furrowed upper lip.

Now and then he picked up his horn and ripped off a phrase in that golden tone of his that writers have been trying to describe for decades.

"Guess who was here yesterday," an admirer said. "Harry Truman."

Armstrong's mobile brows shot up and he chuckled. "He blows piano," he nodded. "He can blow—that old barrel-house piano."

A few people crowded in to get autographs and snapshots. But it wasn't like in Europe, where Louis and other American jazz men are mobbed.

Outside, some 700 seats in the 1,765-seat auditorium remained vacant. But when the curtain went up, Armstrong might have been playing for the British royal family (which he has done).

He mugged, pranced, showed all his magnificent teeth, and to all appearances was delighted with the audience, with himself, with the music he and his All-Star Sextet were making.

He rumbled engagingly, changed the words of songs to suit himself, told off-color stories, and in general had such a good time that it was impossible, watching him, not to have a good time with him.

And best of all, he played that passionately lyrical horn that gave a whole generation of jazz trumpeters a language they could use.

During the first part of the concert, he seemed to be saving himself and his lip, singing as much as he played and featuring each of the other five musicians in turn.

28 1960

2 Met-Contest Judges Thought Louisvillian Winner

By CAROL SUTTON

Two judges in a Metropolitan Opera talent contest in Washington said yesterday they thought a Louisville singer would win until the Met's assistant manager required that one of two other sopranos be picked.

As it was, Miss Mary Ann Stabile, daughter of Dr. and Mrs. Vincent Stabile, 1177 S. Second, was voted second-place winner by the judges in the Middle Atlantic Auditions Saturday.

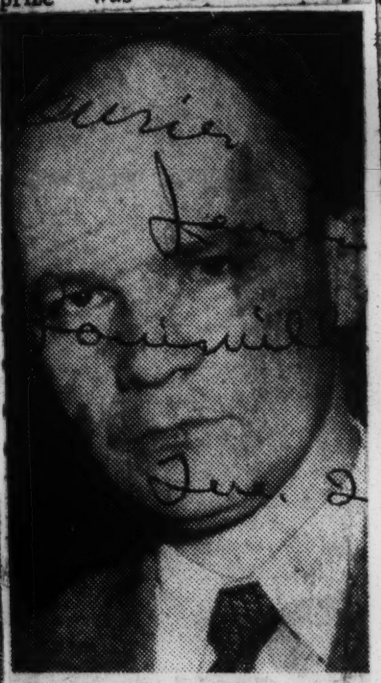
Five of the six judges later,

MARY ANN STABILE
"Pleased to get second"

charged that the opera company used them as "stooges" when the assistant manager, John Gutman told them he would have the controlling voice in the first-place selection. He gave the judges two women sopranos from whom to choose.

The controversy was enlivened when it was revealed yesterday that Gutman had questioned the Louisville girl's statement about her age and when he called one of the judges a known "troublemaker."

The winner of the $550 cash prize was Miss LaVergne



PAUL HUME
"Unfair to singers"

Associated Press Wirephoto
LaVERGNE MONETTE
Wins Metropolitan contest

Monette, a dramatic soprano from Baltimore.

Her selection makes her eligible to take part in the national competition in March when she and the winners from 11 other regions will sing at the Met in New York for General Manager Rudolf Bing.

'. . . By Far The Best'

The judges who agreed that Miss Stabile should have been the winner were music critics Paul Hume of The Washington Post and Day Thorpe of The Washington Star.

"We were sitting next to each other during the contest,

Associated Press Wirephoto
JOHN GUTMAN
"I must win"

and we were both agreed that she was by far the best," Thorpe told The Courier-Journal.

"She sang absolutely beautifully both days (of the contest). I don't know whether the other judges would have picked her, but both Mr. Thorpe and I felt she was the winner," commented Hume about Miss Stabile.

From her Arlington, Va., home, Miss Stabile told The Courier-Journal she didn't feel the contest results were "rigged" against her or that she had been treated badly.

"I thought it went quite well, and I was pleased to get second. There are arguments on both sides, and Mr. Gutman knows what he needs," said the 25-year-old lyric soprano, who received a $350 cash prize.

'Invited Judges In'

Gutman said in New York yesterday that the Metropolitan wants to be sure it gets what it wants, and that the contest rules state that the company's representative can make the final decisions.

"I could have said, 'Gentlemen, please don't bother me,'"

AN AMERICAN IN ROME

BRICKTOP!

The Afro-American
Baltimore, Md.

Owner of the most famous nightclub in Rome, Italy, is an American woman who is known by her intimates as "Bricktop." She got the name because of her flaming red hair.

Bricktop as she looked in 1941.

Here's Brickton as she looks today.

During the 1930's, a chorus girl, dancer - singer Ada Smith went to Europe with a night-club act. 26-60

Here full name is Ada Beatrice Queen Victoria Louisa Virginia Smith Du Conge, but all over the world, she is known as "Bricktop." P.S

Now 65 years old, Bricktop owns the most highbrow night-club in Rome. It is THE place for poets, artists and millionaires.

Still a performer, Bricktop every night at her club sings the Cole Porter song "Miss Otis Regrets." It is her theme song and was written especially for her.

Once a dancer is Lew Leslies "Blackbirds," Bricktop taught many notables to dance. The Duke of Windsor learned how to do the Black Bottom from Bricktop.

Two things about Bricktop make her unforgettable. One is her flaming red hair, which is known all over Europe, and the other is her penchant for smoking cigars.

On a recent trip to London, she was approached about the possibilities of opening a club in the English city.

Her comment was: "I reckon London could do with a club where sophisticated songs for sophisticated people are more important than glamour girls."

About rumors that she was closing her club in Rome, she confided:

"I may be getting on in years, but I'm not giving up work yet. I like good living and I've got a lot of poor children to keep."

Besides running the night club business, Bricktop is in charge of a home for 100 orphan boys.

28 1960

Mathis in Miami, plans '60 movie

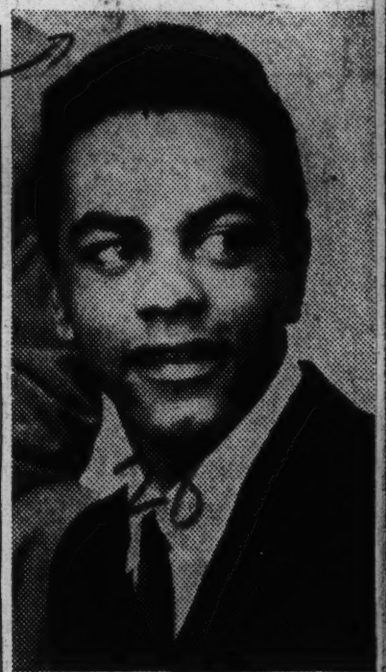
LOS ANGELES — Silver-voiced Johnny Mathis, who just completed a series of one-nighters in Jamaica, spent Christmas with his family in San Francisco for the first time since stardom came his way three years ago, but enplaned immediately for a December 26 opening at the Fontainbleau in Miami, Fla.

Rated one of the nation's hottest recording artists and selected by Youth Magazine last month as America's favorite balladeer, Mathis has now chalked up attendance records in both of his appearances outside the United States. His Australian engagements were sell-outs and his Jamaica jaunt drew crowds of near-riot proportions.

ALTHOUGH TIGHTLY booked for night club engagements, Mathis may take time out to make his debut as a Hollywood actor in 1960, according to his manager Helen Noga. "We are still looking for the right kind of story," she declares, revealing that a number of scripts have been turned down.

In the past, Mathis has given Hollywood the sound of his voice in singing the theme song for "A Certain Smile" and at the 1957 Academy Awards presentations. Since then he has been studying dramatic acting at the request of movie moguls who are searching for a satisfactory starring vehicle for him.

Meanwhile, the young star's latest recordings "Misty" and "Best Of Everything" have



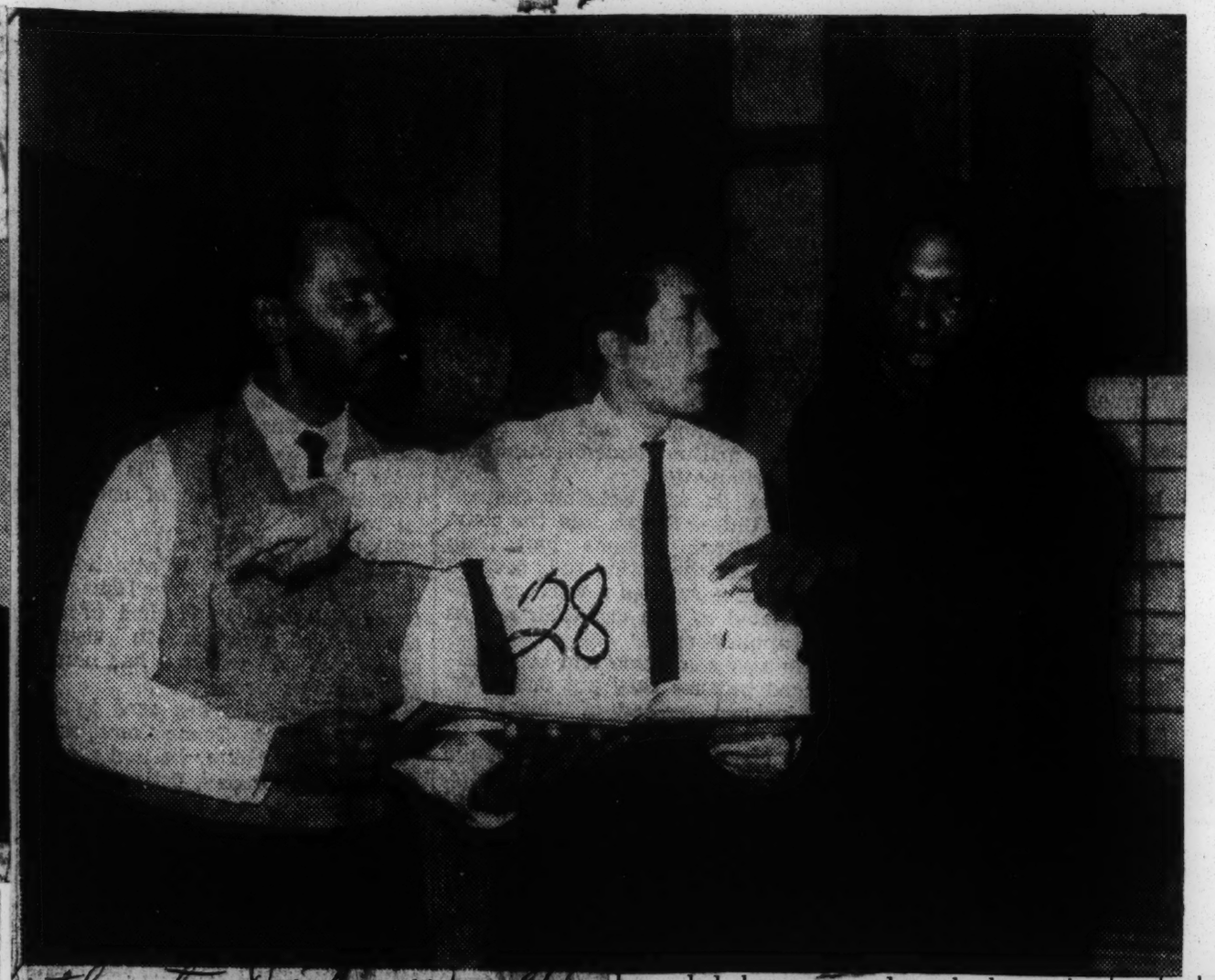
JOHNNY MATHIS

Miss Rahn's 1st German play lauded

FRANKFURT, Germany — Muriel Rahn, noted concert, opera and musical comedy star who was recently appointed musical director of the Stadtische Buhnen Theatre's all German production of "Bells are Ringing," received glowing reviews of her work with the German cast this week when the show opened for a season's run.

The musical has been placed in the theatre's repertory and will alternate with other productions, as is customary in the German State Theatres. It will be presented on an average of 4 times weekly for the remainder of the season.

Miss Rahn will return to America next month for business and TV engagements. During the year, she has appeared in concerts and opera engagements in Germany, Italy, Yugoslavia, France, England and Austria.



NEGROES STAR IN JAPANESE OPERA IN NEW YORK—Ikuma Dan who staged and conducted the piece, goes over a few details with Joseph Eubank (on his right) and Jonathan Kinsler in the Japanese opera, "Yu-Kyry." Eubanks is a native of San Francisco, graduate of S.F. State Teachers College and taught school in Oakland. Kinsler, of Chester, S.C., and Baltimore, is well-known on southern college campuses where he has appeared numerous times. The proceeds of the opera went to the scholarship fund of the Manhattan School of Music for use by Japanese students studying there.

With a Touch of Zulu

When she first ambled on stage, the young African girl with the closely cropped hair seemed strangely out of place amid the sophistication of New York's Blue Angel supper club. But when doe-eyed Miriam Makeba began running through her exotic bag of Zulu, Xosa, and other folk songs, it was with the polish and finesse of a seasoned night-club performer. She sang with the smoky tones and delicate phrasing of Ella Fitzgerald and when the occasion demanded she summoned up the brassy showmanship of Ethel Merman and the intimate warmth of Frank Sinatra. When she moved it was with the insistent rhythm of a tribal dance.

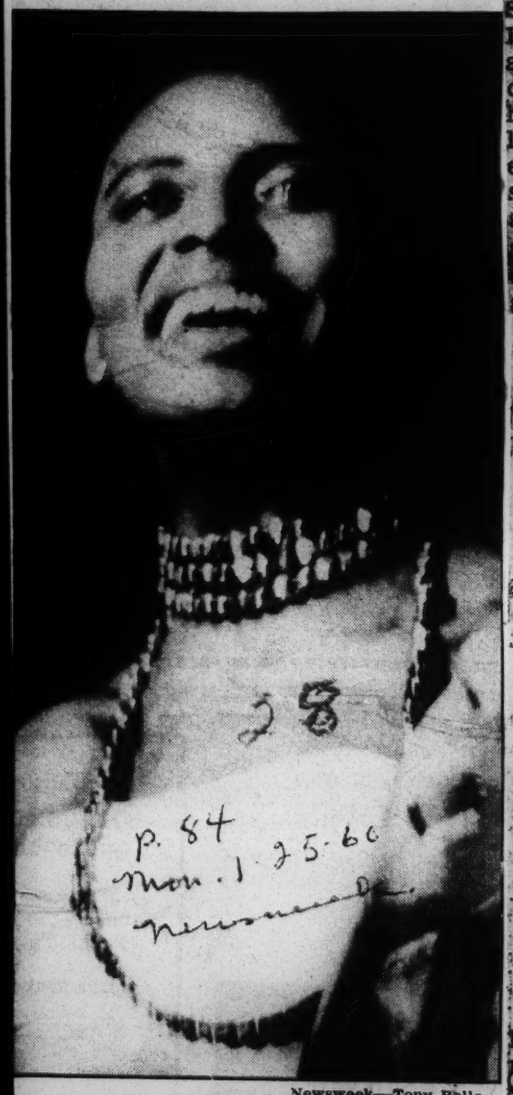
Forty minutes after she launched her performance, the 27-year-old Xosa tribeswoman quietly slid off stage. The hush that had fallen over the glittering audience was broken by a torrent of applause and cheers. Harry Belafonte, who had to stand against an upholstered wall in the rear, shouted "great, great." Lauren Bacall leaned across her ash-tray-size table and clapped her hands together thunderously. After Miriam had taken her sixth and final bow, Belafonte, who was one of her discoverers, said flatly: "She is easily the most revolutionary new talent to appear in any medium in the last decade."

Miriam, who arrived in this country only nine weeks ago, nurtured her talent in the shanty towns of her native Johannesburg. "I've never had any musical training and I still can't read music," she confessed last week in her quiet, almost unbelievably shy manner. "I started singing in school choirs. The first time I sang into a microphone was when I was 13 and King George was in South Africa. I sang a solo for him." For a time, Miriam worked as a maid and sang after hours. Eventually, she turned professional and landed a leading role in the extraordinary Negro jazz opera "King Kong."

No Royalties: In racist South Africa, Miriam became as successful as any non-white can be. Even though she claims she received no royalties for three years, her records were best sellers. When "Come Back Africa" was being secretly filmed in South Africa, Miriam was asked to sing two songs in the award-winning anti-apartheid motion picture, soon to be released in the U.S. "All the time, I kept asking for a passport, but the authorities always had some excuse," Miriam recalled somewhat bitterly. "After a year, they finally let me go."

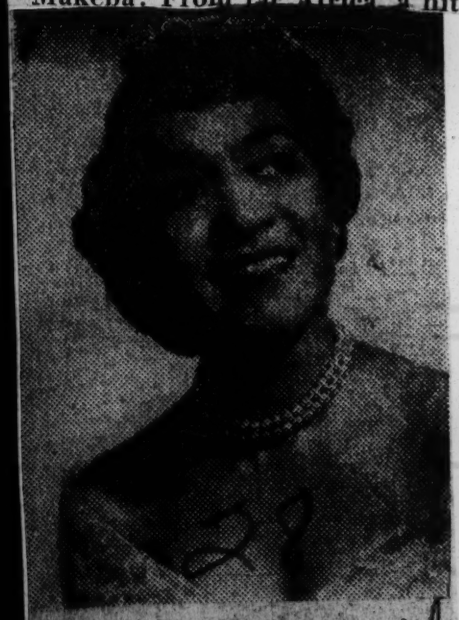
As for the immediate future, Miriam, who is almost certainly to become the first South African of any race to reach international pop-music stardom, is uncertain. "When I finish the night-club appearances, I will return to London to see my husband, then I will come back

here. After that, I don't know. I love my country and I love my people, but . . ." Here, she paused uneasily. "Please, let's not talk about politics."



Newsweek—Tony Rollo

Makeba: From far Africa, a hit

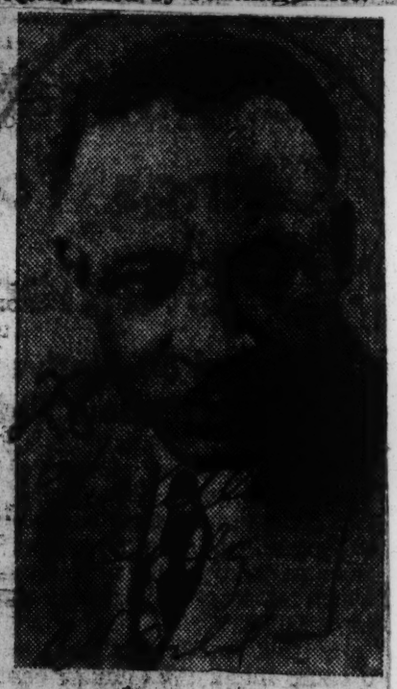


JUNE McMECHEN

SOPRANO JUNE McMECHEN RETURNS TO CONCERT STAGE TRIUMPHS AT CARNEGIE HALL

June McMechen, native of Han-

Soprano, June McMechen, who has toured and well known to college audiences all over the country has returned to the concert stage after her absence as a wife and mother busy with home chores. The member of Alpha Kappa Alpha Sorority and holder of degrees from Howard and Columbia Universities and a protege of Todd Duncan who discovered her lovely voice was heard to excellent advantage recently at Carnegie Recital Hall presented by Norman J. Seaman and subsequently the soprano was heard in a joint recital with Baritone John Swift presented by the Builders Guild at St. Martins Little Theatre accompanied by Jonthan Brice.



TO MINNESOTA CLINIC—W liam L. Dawson internationally f mous conductor and composer, w serve as guest choral clinician a conductor at the Seventh Annu Clinic and Concert of the Alexa dria, Minnesota Public Schoo April 1-2. The Clinic will be c maxed with a Concert in the Je ferson High School Auditoriu there, at 8:00 P. M. April secon

Mr. Dawson will also serve the seventh time as guest chor conductor at the Annual Music Fe tival, "Music For Unity" at Sche ectady, New York from April through May first. The Concert w be presented Sunday afternoon, M first, at which time he will condu a city-wide choral group of 5 voices.

Formerly head of the Music D partment and director of the ch at Tuskegee Institute, Alabama, Dawson was guest director of t Fisk University Choir for the 19 school year.

NOBLE SISSLE STATUE TO BE UNVEILED IN NEW YORK CITY

NEW YORK.—Lt. Col. John Y. Woodruff, Commander of the 369th Field Artillery, announced today that plans have been completed for the Gala Ceremony marking the unveiling and presentation to the Museum of the City of New York of the portrait bust of Noble Sissle, famed bandleader and composer, at the 369th Armory, Fifth Avenue at West 142nd Street, on Friday evening, March 18th, at 8 o'clock.

The statue of the famous bandleader and World War I veteran is the work of Estella Wright, New York sculptor, and the statue is being presented to the Museum of the City of New York as an honor to Mr. Sissle in recognition of his outstanding contribution to the creative progress of the Negro in the field of arts. At present Mr. Sissle is making extensive plans for the production of a Broadway musical with an all Negro cast.

Among the dignitaries and business men who will attend to pay tribute to Mr. Sissle are Mr. Radman Rockefeller, son of the governor; Hon. James Evans, Civilian Assistant to the Secretary of Defense; Rev. Samuel H. Sweeney, Pastor Emeritus of St. Marks Methodist Church; Col Hamilton Fish, Hon Elmer Carter and Miss Nora Holt, music critic.

Also Congressman Adam Clayton Powell, Mr. Simon Ely, Director of the Afro-American Arts Cultural Center; Dr. David Licorish, Associate pastor of the Abyssian Baptist Church; Mr. Ralph R. Miller, Acting Director of the Museum of the City of New York; Mrs. Dorothy R. Homer, Supervisor of the Countee Cullen Library; Estelle Wright, the sculptor; Lt. Col. John Y. Woodruff, Commander of the 369th Field Artillery; Mr. Paul Cunningham, Director of Public Affairs of ASCAP, and Mr. Joseph G. Glaser, President of Associated Booking Corporation.

The sponsoring organizations are the Afro-American Arts Cultural Center, Army and Navy Union, Col. Charles Young Post of the American Legion, Dorrence Brooks Post of the American Legion and Veterans of Foreign Wars, 15th Infantry Veterans Corps., Jesse Palmer Post of American Legion and the 369th Veterans Organizations.

Hazel Scott keeps pledge of 3 years in Chicago date

CHICAGO (ANP)—Pianist Hazel Scott arrived here from Paris ahead of a heavy snowstorm and was warmly welcomed by representatives of the Chicago Heart Association and night club fans who flocked to her show at Mister Kelly's.

Looking hale and hearty, Miss Scott was decked with a huge green St. Patrick's Day carnation by a Heart fund worker as she lent her support to the drive to raise funds for the organization. The carnations were sold by the fund throughout the city. Thousands of Chicagoans of Irish extraction marched in a huge St. Patrick Day parade here Thursday.

HAZEL SCOTT

* * *

MISS SCOTT, who is also the wife of New York Congressman Adam Clayton Powell, was keeping a promise she made three years ago to fulfill a contract with Oscar Marienthal.

Before she went to live in Europe, Miss Scott was signed to play at the London House supper club here but asked to be excused to fill an engagement in Paris. But she liked Paris so well she decided to live there.

Therefore, she promised to honor the Marienthal contract (the London House is owned by the Marienthal Brothers) at her first opportunity.

This is her first appearance in the United States since that time.

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—AP WIREPHOTO.

JAZZ PIANIST Dave Brubeck (left) is reported to be passing up an estimated $40,000 in bookings because he refuses to drop bass player Eugene Wright (right), a Negro, from his jazz group for a southern tour, according to the San Francisco Chronicle. Brubeck planned about 25 performances but cut the bookings to 10 as southern colleges and universities learned his quartet is not all white, the paper said. Brubeck has circled the globe with U.S. state department sponsorship.

A Little Girl From Mississippi Makes Good

By JAY MILNER

Mr. Milner, of the Herald Tribune editorial page staff, is a former resident of Miss Price's home town and a friend of the Chisholm family.

THERE was something special about the little niece of Mrs. A. F. Chisholm's cook.

"I think I must have noticed her eyes first," Mrs. Chisholm said years later. "They were warm and responsive—high glee eyes, I call them."

Mrs. Chisholm had watched the six-year-old Negro girl at play around the big, ivy-covered, Laurel, Miss., home of the Chisholms for some time when one day she asked the child if she would like to take piano lessons with the Chisholm daughters, Jean and Peggy. The little girl was delighted and it wasn't long before she could play better than Jean or Peggy.

"As we say down here," Mrs. Chisholm recalled, "she 'took to' music. I had noticed how intently she watched and listened to the girls practice. That's the reason I asked her if she wanted to learn to play the piano. When she was a little older she sang in the school chorus and her piano lessons continued with a very fine teacher, Mrs. Hattie McInnis, of a Negro school faculty."

When she went off to college—with Mrs. Chisholm's financial help—she continued her music education, planning to become a public school music teacher.

* * *

"By my senior year at Wilberforce College," she said, "I had made up my mind to do something professional vocally. Neither my father nor I had enough money to continue my training and I was afraid for awhile I would have to do as some of my friends did—get me one of those slick dresses and sing in night clubs. But Mrs. Elizabeth stepped in again."

In 1948 she entered Juilliard School of Music in New York City and back in Laurel, Miss., she had become an important member of the Chisholm family. At Christmas the Chisholm children sometimes got fewer, or less expensive, gifts than they had expected. Mr. and Mrs. Chisholm (he is president of a bank) would explain to them that, in this way, they were contributing to their friend's professional training.

"We would tell the children this was their gift to her because along this time we began to realize that she might have an extraordinary talent," Mrs. Chisholm said. "But what help we gave her was given because she was a person, not because of her voice. We never dreamed she would go as far as she has. It is her quality as a person that is so fine."

Mr. A. F. Chisholm and friend. This picture was taken by Mr. Milner a few years ago in the parlor of the Chisholm home in Laurel, Miss.

* * *

A picture of that young Negro girl from Laurel, Miss., appeared in the New York papers last week with the announcement that she—Miss Leontyne Price—had been signed to sing important roles at the Metropolitan Opera next season.

"I could never have become a success without Mrs. Elizabeth's help," Miss Price said not long ago. She hadn't signed with the Met then, but she had, among other things, played Bess in the Broadway revival of "Porgy and Bess," sung the lead in the NBC production of "Tosca," married world-renowned baritone William Warfield and made her debut in Town Hall.

"Mrs. Elizabeth's relationship with me was much more than just a sponsorship," Miss Price said. "She became my mother confessor. I could talk over anything with her. She came to New York, flying, during my student days when I needed her. She took the same kind of interest in me as she did in her own children. In fact, the entire Chisholm family has always believed in me in anything I tried to do."

It isn't easy for any one—regardless of the extent of his native talent—to make it to the top in the field of serious music. It is, of course, especially tough for a Negro who grew up in Mississippi. Not many there dare even dream such lofty dreams.

How does Mrs. Chisholm feel about this aspect of her role in Miss Price's career?

"I do not consider myself a Southern liberal or anything like that," she said. "This could not have happened to just any one. It had to happen to an individual. It has nothing to do with whether either of us is green, blue or yellow. Leontyne has given me far more than I have given her."

* * *

After the Chisholms realized that Leontyne's talent and determination were extraordinary they helped her develop the necessary poise by putting her before an audience at every appropriate opportunity. In the early years, she sang for guests in the parlor of the Chisholm home, accompanied at the piano by Mrs. Chisholm.

Once, Mr. Chisholm and some golfing friends who often played together at Augusta, Ga., planned a going-away party for one of their group. Mr. Chisholm volunteered to provide the entertainment. He brought Leontyne down from Juilliard and she sang, especially for the guest of honor, a new song that was to be introduced a few weeks later on Broadway.

The song: "I Like Ike." The guest of honor: Gen. Dwight D. Eisenhower, who was going to Europe as commander of the NATO forces.

Leontyne's first big concert was scheduled by the Chisholms in the auditorium of the Laurel High School, which was named after Mrs. Chisholm's father. When some grumblings rose around town about a Negro singing in the auditorium of the white school, the Chisholms rented the city auditorium and the concert was held there before a packed house. Proceeds went to a local Negro hospital.

Leontyne did not know about the "problem" that almost developed in connection with that concert until years later.

"We didn't want to clutter up her mind with worries about things like that," Mrs. Chisholm said.

And, because her mind was not "cluttered up" with things like that, Miss Price had this to say a few years ago about her home town in the deep South: "I still feel that Laurel is my home. I never think about it as being in a specific area. It's just home."

Her words, as her relationship with Mrs. Chisholm, carry a classically simple lesson for these tense times.

'The Drifters' Find Gold In Tune 'My Baby'

The year-1959 will long be remembered by the Drifters as their biggest year.

The famed vocal group was voted by Cashbox Magazine as the Best Vocal Quartet of the Year-1959. And their record, "There Goes My Baby" was voted the No. 1 spot for the Best Rhythm and Blues Record of the Year . . . Two top honors — all in one year — a record in itself.

The Drifters, Ben E. King, lead singer, Doc Green, Charley Thomas, Elsberry Hobbs, and guitar man Reggie Kimbro, are celebrating their biggest year since 1958 when Clyde McPhatter was with the famed vocal group.

In 1960, the Drifters expect an even bigger year, if possible. They are in great demand everywhere. Today, they are starting the New Year playing club, theatres, and fair dates, currently at the Michigan State Fair for the second week in January . . . and their newest records on Atlantic, "Dance With Me" . . . and "True True Love" are going in the same fashion as their previous hits.

Today, the Richard Otto - Sarah McLawler Trio is currently on tour and has two swinging albums on the Vee-Jay label entitled "We Bring You Love" and "We Bring You Swing."

Johnny Mathis Rules Cocoanut Grove With Post-Holiday Wallop

LOS ANGELES — With a new repertoire of songs and a professional stage bearing that delights night club patrons who remember him as a shy, frightened youngster a few seasons ago, sensational song stylist Johnny Mathis became the first supper club headliner to open a Hollywood show in 1960 when he began a two week stint at the Cocoanut Grove.

Backed by the holdover June Taylor Dancers, Mathis invades the plush Wilshire Blvd. "home of the stars" fresh from a series of record breaking one nighters in Jamaica and a holiday engagement at Miami's Hotel Fontainbleau.

His new repertoire, including a few of his most recent record hits such as "Misty," "Best of Everything" and the ever popular "Let's Do It", is proving a favorite with fans and is certain to help the young San Franciscan maintain his rating as one of the nation's foremost supper club attractions.

However, with the horn of plenty already spilling his way, Johnny still has one expressed wish he hopes to fulfill during the New Year.

"I want to appear in some of the movie houses that are making an effort to bring back live stage entertainment," Mathis said recently. "That's where show business got its start and if these places die out completely there won't be any place for tomorrow's stars to begin.

"Eartha Kitt and Sammy Davis and Pearl Bailey have arranged their schedules so they got into places like the Apollo and the Tivoli and Roberts Show club in Chicago. I'm working on doing the same thing," Johnny declared.

Otto-McLawler Duo Hits With Swing Albums

NEW YORK — The Richard Otto - Sarah McLawler Trio, known around night club circles as one of the top jazz combos in the business, is heading for another bright year in show business.

This famous husband and wife team has had a fabulous career in the music world, playing every major club in the country.

The Otto-McLawler trio began as McLawler-Otto ten years ago in New York after the two musicians fell in love with the warm personality and exceptional musical talents of the other. Sarah is one of the top organists in the country. She attended the Arthur Jordan Conservatory in Indianapolis and Fisk U. where she studied theory of piano and organ. Richard is one of the finest violinists around.

Sarah Vaughan Sails Into 'Increased Pay'

NEW YORK — Not only did Sarah Vaughan's new song act, unveiled here at the Empire Room of the Waldorf-Astoria hotel, win her raves from audience and critics alike, it gained her bigger paychecks for future engagements.

On the 22nd of this month she sails to England for a two-week appearance and will receive a reported $8,700 weekly, a big improvement over the $3,500 she got when she played there three years ago. And this time she'll be singing in the top English cafes and appearing on her own TV show on BBC.

The current hit tune on British radio is her "Broken-Hearted Melody," which is enjoying good reception in the 50 States also. One of the most consistent artists in show business, Sarah has always been a favorite with European audiences who never seem to tire of hearing her intimate style.

'Sassy' Sarah Vaughan To Take Act To England

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Highly pleased over her new act is her agent, Willard Alexander, who said niteclub owners and theater managers have phoned him daily to book her since they read the rave reviews on her Empire appearance. Booked solid, he added that the first vacant date on her is next August.

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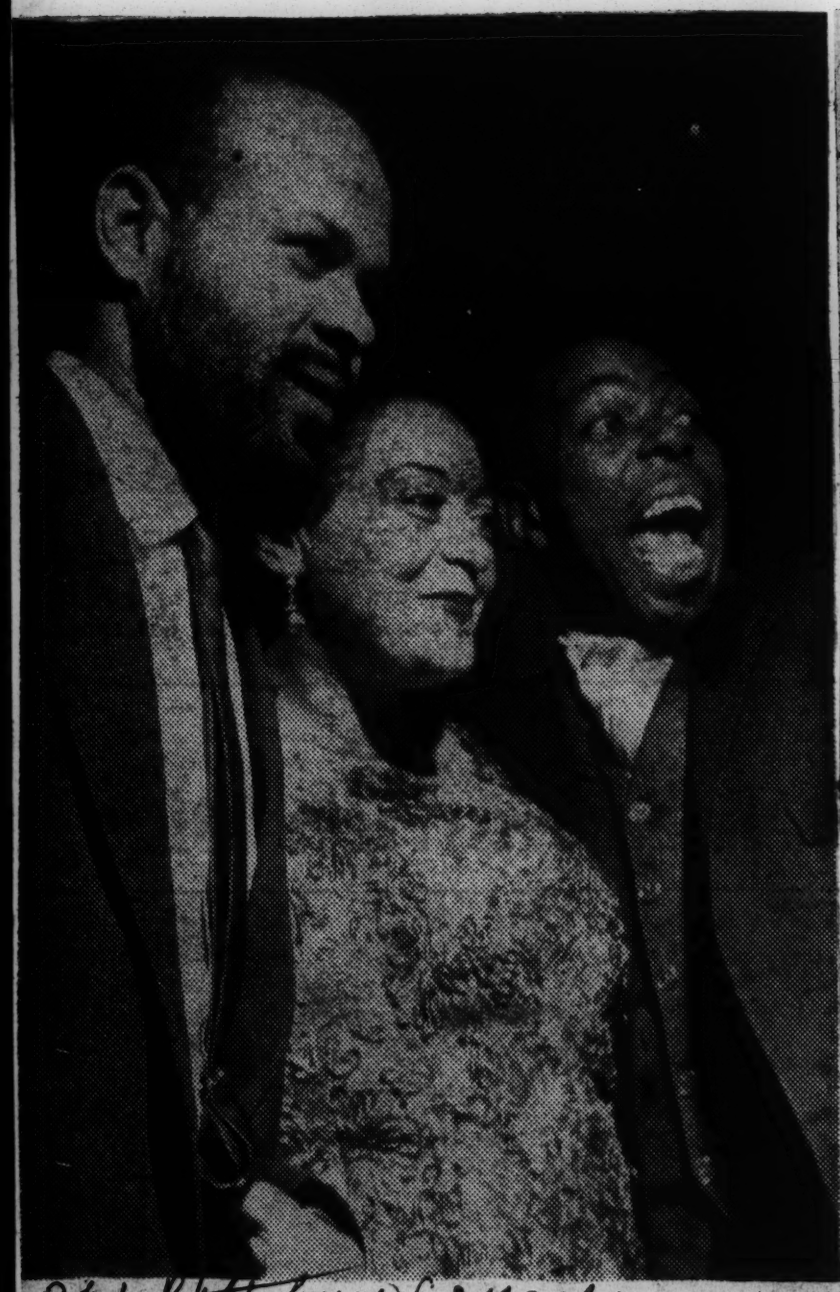


MIXED EMOTIONS—Comedian Timmie Rogers, right, amuses Mrs. Mailey Dufty and trumpeter Dizzy Reece, who made his American debut at Wells Cafe in New York. A talented jazz musician, Reece was discovered by bandleader Miles Davis and Dizzy Gillespie who said he is the best horn player they heard in their European travels. Reece lives in London and has appeared in countless TV shows and movies there. Mrs. Dufty was hostess at a cocktail party in his honor at the Harlem nitery.

THE TYPES OF JAZZ RECORDED LAST YEAR

The New York Times

By JOHN S. WILSON

FOR jazz recording, 1959 was a year of culminations, of backward glances and leaps into the future. All of these elements can be found on disks released as the year came to an end.

The culminations—the successful one—cut straight through the spectrum of jazz styles. **Jack Teagarden at the Roundtable** (Roulette) reveals that the veteran trombonist is finally leading a band that is worthy of his talents. This is one of the few really satisfying disks that Mr. Teagarden has made in many years, the first with the group he now leads. This band has spirit and verve, much of it contributed by Don Ewell's rollicking stride piano and by Don Goldie, a trumpeter with a striking mixture of exuberance and sensitivity. In their company Mr. Teagarden's playing and singing are fresh, ener and relaxed and a joy to hear.

There have been several bits of recorded evidence during the past year that Count Basie's band, which has spent many years reaching futilely toward the distinction of Mr. Basie's original band in the Nineteen Thirties, has finally found itself—not by following in the footsteps of the brilliant group of soloists who made up that earlier, loose-jointed, headstrong Basie band but as a highly polished and disciplined ensemble band. **Chairman of the Board** (Roulette) is a rich sampling of this band as it rides the crest of its newly found group authority, a collection that shows the discreet and effective use Mr. Basie now makes of such soloists as Al Grey, Henry Coker, Snooky Young and Joe Newman.

Imaginative

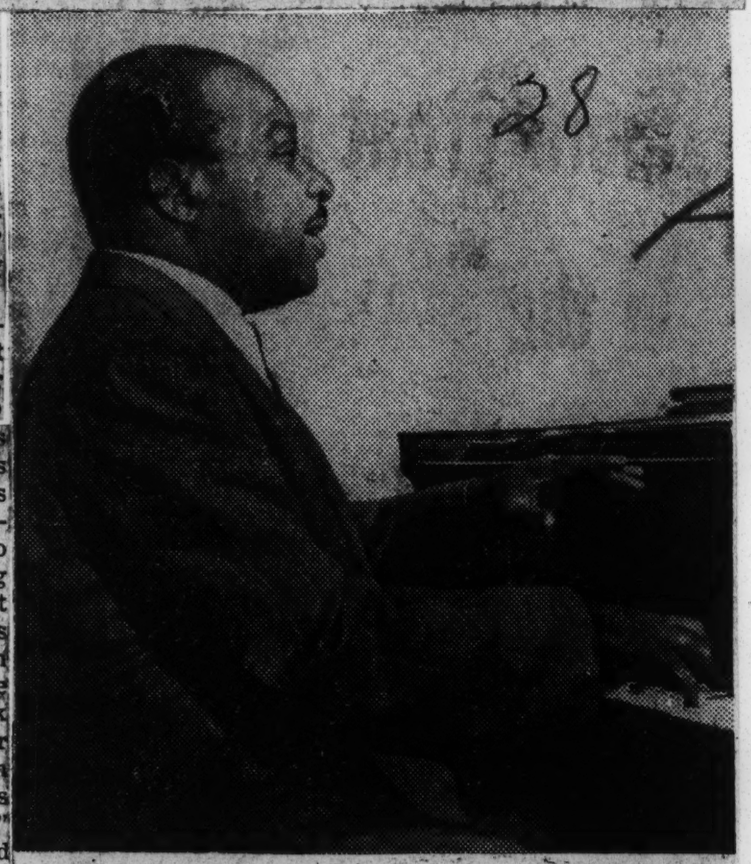
Unlike Mr. Teagarden and Mr. Basie, Charlie Mingus has no past heights to rescale. For several years he has been trying to bring under control an original and imaginative approach to jazz. It is an approach that is capable of generating great emotional impact, but Mr. Mingus has often blunted its effectiveness by letting his devices run away with him. On **Mingus Ah Um** (Columbia) he has put together his most disciplined program on disks, one that shows both the validity of his ideas and the varied uses to which they can be put—from a hauntingly sardonic piece, "Fables of Faubus," to a rollicking, hard-riding riff number.

Among the year's glances toward the past, two of the most valuable are **Armstrong Forever** (Odeon) and **The Real Boogie Woogie** (Folkways) by Memphis Slim. "Armstrong Forever" is a two-disk set covering Louis Armstrong's most fruitful period, the years from 1926 to 1931 when he was recording with his Hot Five and Hot Seven and when he made his first big band disks. This is an essential set even for those who have Columbia's four-disk "Louis Armstrong Story" for there are nineteen selections in it—including such classics as "Lonesome Blues," "My Sweet," "Mahogany Hall Stomp" and "Wrap Your Troubles in Dreams"—which are not found in the Columbia collection.

Memphis Slim's boogie-woogie performances are a refreshing reminder that this piano style, which has been largely in the hands of third-rate copyists for the last fifteen years, has great vitality and fascination when it is played by a man bred in the style rather than one who has merely picked up its surface characteristics.

The promising revival of interest in so-called "mainstream" jazz musicians with which the year began dwindled in the final months. Buck Clayton's **Songs for Swingers** (Columbia) provided a suitably swinging setting for Buddy Tate, Earl Warren, Emmett Berry and Mr. Clayton, but **Mainstream** (Atlantic), featuring groups led by Joe Thomas and Vic Dickenson, is extremely uneven.

One mainstreamer who experienced a distinct revival as the year ended was Benny Goodman. **Benny Goodman Rides Again** (Chess) is a collection of big band and small group performances that recall his successes of the early Forties ("Mission to Moscow," "The Earl," "Benny Rides Again") more vividly than any of Mr. Goodman's recent efforts to relive those halcyon days.



BAND LEADER—Count Basie is heard with his group of players in recording called "Chairman of the Board." The disk shows his new band is a disciplined ensemble.

Tightly Organized

He has followed this nostalgic disk with **The Sound of Music** (MGM), on which the group (including Red Norvo, Flip Phillips and Bill Harris) with which Mr. Goodman had tremendous success in Europe and at Basin Street East in New York this fall plays tightly organized, yet loosely rhythmic, versions of tunes from the Rodgers and Hammerstein musical.

A distinctly different Benny Goodman is heard in these pieces, playing mostly in a spare, economic fashion, much of the time in the lower register, instead of soaring off on high flying, dancing, gracefully decorated lines as he once did. The over-all sound is quite a change from that of any other Goodman group, and Mr. Goodman's new approach on clarinet fits it well, the first time he has sounded at home in any context other than those he created in the Thirties and Forties. One wonders if this presages the emergence of a new Goodman career in the Sixties.

If an ability to stir up controversy is any criterion of potential influence, Ornette Coleman, an alto saxophonist who plays a horn made of plastic and builds his solos on an odd assortment of shrill, harsh cries, swoops and smears, may be a jazz figure of consequence during the next few years. In the opinion of some jazz followers, Mr. Coleman's playing "will affect the whole character of jazz music profoundly and pervasively" and he is "making a unique and valuable contribution to 'tomorrow's' music." Others consider him inept, undisciplined, impossible to listen to (a "Down Beat" columnist recently inquired, "Is an evening of listening to Ornette Coleman covered by Blue Cross?").

Eccentric Playing

Two recently released disks by quartets led by Mr. Coleman provide fuel for both points of

view. On **Tomorrow Is the Question!** (Contemporary) Mr. Coleman's playing is simply eccentric and shapeless, but on **The Shape of Jazz to Come** (Atlantic) he produces some interesting ensemble statements with his trumpeter, Don Cherry, and his solos are occasionally quite effective, for all their oddness. But entirely aside from the relatively inaccessible sounds that he produces, Mr. Coleman's solos tend to be structureless, meandering things and, since he plays nothing but compositions of his own, the listener is left with almost nothing to cling to.

A much more likely candidate for jazz honors in the Sixties would seem to be a young pianist, Bobby Scott, who has been forging quietly ahead for several years and who has, on **Bobby Scott Plays the Music of Leonard Bernstein** (Verve), put together a really imaginative, varied and often fascinating group of performances of show music. Using four violins, two saxophones, flute, French horn and his own piano, Mr. Scott avoids the chi-chi implications that are usually present in the use of such instrumentation in a jazz context (in fact, he does not always insist on a jazz context) and finds some delightfully apt, new approaches to Mr. Bernstein's Broadway tunes.

Big Success—Miss Ellen Rasool, concert pianist and a native of Detroit, is a big success in Italy, where she currently is living in Trieste. She's been on magazine covers and appeared in five movies. She will return to New York in September to do a television show. In Detroit, she was a Cotillion debutante and runner-up in the "Miss Marracci" talent and beauty contest.

Mond And Neue Liebe.

The long Schubert's Der Hirt auf dem Felsen with its masterful clarinet obligato played by David Glaser, was a solo number instead of a group.

Respighi's Pioggia and Stornellatrice, and Castelnuovo-Tedesco's La Pastorella illustrated the more recent school of Italian song composition.

Debussy's Melodies Inedities played large part on the program: Claire de lune, Pierrot, Apparition, and Pantomine.

At the end, there was an unusual assemblage of folk-song: Ack, Vaermeland, du skoena (Swedish), arranged by Haegg; Gato (Argentine), arranged by Ginastera; Michieu Banjo (Louisiana Creole Song), arranged by Camille Nickerson; De Glory Manger (Negro Spiritual), arranged by James; and The Russian Nightingale ,Russian by Alabieff.

It is a joy to listen for once to one who sings on pitch. Miss Dobb's high D toward the end of the recital was just as pure as tho she had achieved it earlier in the program.

She is the only singer who can follow Marian Anderson in a verse of Schubert's Ave. Mario, as an encore. And she surely protrayed her Southern blood in a verse of "City called Heaven" as a 2nd encore. Both numbers were unaccompanied. Forsooth ,the entire program was masterfully controlled.

Leo Taubman, a native of Koenigsberg, Germany - where both Emanuel Kant, The philosopher, and Nicolai, the composer of the opera "The Merry Wives of Windsor" were also born, demonstrated profusely his musical training in both Muenchen and Berlin, as accompanist.

LEONTYNE PRICE TO SING IN METROPOLITAN OPERA

Leontyne Price, soprano, will sing at the Metropolitan Opera during the 1960-61 season, general manager Rudolf Bing announced yesterday. She will make her debut as Leonora in "Il Trovatore."

Miss Price, who was born in Laurel, Miss., studied at Central State College, Wilberforce, Ohio, and the Juilliard School. She made her Town Hall recital debut in 1954 and since then has sung with the N. B. C. Opera, the San Francisco and Chicago Operas, the Vienna State Opera, Covent Garden in London and the Arena di Verona.

She has been chosen by Herbert von Karajan to sing Leonora in the production of "Trovatore" that will inaugurate the new Salzburg Festspielhaus in July, 1960.

Mattiwilda Dobbs, Returning From Abroad, Fills Town Hall

By CARL DITON

NEW YORK, N. Y. — (ANP) — Mattiwilda Dobbs, premier Negro coloratura soprano, was greeted at Town Hall Sunday with a packed audience that had been assembled by some 300 or more Grace Congregational Church friends, where she had served at one time as regular choir soloist.

Miss Dobbs had just returned from the Soviet Union bringing us a more or less unique program.

Thanks to the connoisseurs of ear., classic opera, many arias have been rescued from oblivion, 3 with which the singer opened her program Lully's Recitative et Air de Sangaride (from the opera Atys) and Chant de Venus: Revenez, amour (from the opera Thesee); and Rameau's Air d'une Ombre (from Castor et Pollux).

Mandelssohn is often neglected in favor of Schumann and Brahms, Miss Dobbs semmed to have agreed, in that she programmed the master's Venetianisches Gondellied, Auf Fluegeln des Gesanges, Der

RETURNING HOME — Pianist Hazel Scott is scheduled to return to the U.S. this month to fill bookings for Broadway and in television. The artist wife of Congressman A. Clayton Powell has been living in Paris.

28 1960

Songwriter Came To Aid Of Cops In 1958 His Tune Indicates

By ROBERT ROY

Maybe Arthur White was visioning today's cop scandal and maybe not but back in Nov. 1958 the unknown composer wrote a tune that fits well into the picture today, especially if you are a policeman.

The tune, "Courteous Policeman," extols the virtues of our blue coat brigade, making 'em real heroes in the public's eyes. Verse wise the tune is a corker in favor of the policemen offering nothing but orchids for their services. One of the lines reads: "A policeman is so courteous to you and me. He helps children across the street; he protects us all when we are asleep." Another line suggests: "He guards and protects our property."

Although the tune is copywrighted there has been little if any market for it so far. However, dollars to doughnuts policemen to which White has given copies are very happy to carry theirs around.

Arthur White, born in Centralia, Ill. in 1921, son of Mr. and Mrs. Edward White, has been writing songs since 1941. Among the songs he has turned out that clicked is "She's A Goodun" that has been featured by Otis Rush, famous blues singer. Naturally, this is a blues number.

Asked if the tune "Courteous Policeman" is on blues kick White was quick to reply: "Of course not, who'd expect policemen to sing the blues?" Of course there was no wisecrack involved in this statement. How was White to know 12 years ago that any Chicago policeman would have reason to sing the blues in 1960.

As to music White enjoys the distinction of writing both music and lyrics. He has some two hundred songs put to music in a huge brief case he was carrying during this interview. But none interested this writer as much as his 1958 release, "Courteous Policeman." Here is a tune that tells the plus side of the story of our policemen. "They protect us and our property while we sleep."

MAHALIA JACKSON

First A. M. E. Will Sponsor Noted Singer

Mahalia Jackson, the world's greatest gospel singer, will appear here at the Municipal Auditorium March 8 at 8 p.m. She is being sponsored by the First A. M. E. church, 2307 Glen Ellyn Place, where Rev. Eugene E. McAshan is pastor.

Miss Jackson, whose inspired gospel singing has, in the words of the Saturday Evening Post, "stirred millions both here and abroad," is unique among concert singers in that she has had no formal training for her career, yet possesses a voice that has evoked paeons of praise from music critics the world over.

"Sometimes," she explains, "I hear how music is supposed to be sung; there are certain notes I want to make. I get to my accompanist and we put it down on paper. So in this way I'm able to capture the voice within me.

"Oh, people should study, of course," she declares. "But they should also listen to what is inside themselves. You must first sing for yourself. When you make that peace within yourself, then you can reach out to the others. If I do nothing else, I hope to teach people that. Each to find his way."

She further explains her musical philosophy thusly: "No matter what kind of songs people sing, it must come natural to them. They shouldn't just try to sing something just because they feel it's the proper thing to do. Then, the real person gets lost. He's away from his roots."

Mahalia Jackson has made her way onto the main road, and has taken her roots with her. And the general consensus is that she'll never get lost.

THEATRICALS

Journal And Guide To Constitution Hall

Gospel singer Mahalia Jackson's scheduled March appearance at Constitution Hall in Washington, D. C. represents another milestone in human relations progress in this country.

The New Orleans-born gospel singer will appear in a March 24 concert in the auditorium from which Mariah Anderson was barred in 1951. The concert is under the sponsorship of the Interdenominational Church Ushers Association. Following the refusal of the Daughters of the American Revolution to allow Miss Anderson and Hazel Scot,t wife of New York Congressman Adam Clayton Powell to appear at Constitution Hall, singer Dorothy Maynor appeared there.

Matron says Della stole her husband

The Afro-American
Baltimore Md

By SAM LACY

NEW YORK — Singing star Della Reese, whose latest hit [illegible], "Don't You Know," has been on the best-seller list for several months, has been asked that same question by a Harlem mother of two who suggests Miss Reese stole her husband.

Della, who has believed since last December that she is Mrs. Leroy Gray, was named in an action taken by Mrs. Lillian Gray of 412 W. 148th St., last week. Lillian is the first wife of Leroy to whom Della was pledged on Dec. 28.

The first Mrs. Gray asked the Supreme Court here to determine whether a Mexican divorce obtained by Leroy is valid, and, in the course of its findings, to decide whether she (Lillian) or Della is legally Mrs. Leroy Gray.

(New York has long been noted for its reluctance to recognize divorces granted in other localities, whether within the boundaries of the United States or elsewhere.

(In this state, divorce is rarely granted except on grounds of infidelity or abandonment through conviction of a felony — ed. note)

* * *

DELLA, WHO is often featured on Ed Sullivan's and other television network shows, called a hurried press conference last weekend when the No. 1 Mrs. Gray demanded that her marital status be cleared up.

The suit, technically an action for a declaratory judgment, was filed by Lillian's lawyer, Donald Covington of 135 W. 125th St.

It charged that Leroy the entertainer's second wife, had married his first wife in 1955 and been quite friendly with Della before their marriage last December.

WHEN THE NEWS broke, Miss Reese was packing for a trip to Los Angeles. Nevertheless, she summoned newsmen to her home, 461 Central Park West, and gave this statement:

"It all seems like a third rate movie to me. It is even incredible, if someone thinks that I don't have enough sense to know how to protect myself in a situation like this; especially since I have so much to lose."

Della was asked scores of questions by the newsmen invited to her apartment but her lawyer, Benjamin Sneed of 209 W. 125th St., and press agent Lee Magid declined to permit any answers for the record.

"I want the final word on this to come from the courts," Miss Reese concluded, "and I know I will be vindicated under all circumstances."

HER HUSBAND added that both he and Della were very fond of his kids and would like to have them living in their spacious Central Park apartment.

Mrs. Lillian Gray, it was indicated, does not agree at all with the proposed arrangements because she has not allowed the children to see Leroy for a month.

Mr. Covington, the first Mrs. Gray's lawyer, expects to make preliminary arguments to the suit late this month.

DELLA REESE
(Called Press Conference)

Joe Louis signs to act as organist's manager

The Afro-American
Baltimore Md

LOS ANGELES — Ex-heavyweight champion Joe Louis, who apparently believes that the best way to get a job done is do it yourself, has just signed a lady organist into his "stable" of talent which records exclusively for Triangle Records.

The pretty and shapely Miss, whom Joe describes as "the prettiest organist in the business," is Yvonne Ghoston of New York City, a former St. Louis elementary school teacher, who is currently appearing at the Sir John Hotel in Miami.

JOE MET the young musician last month in Miami on his return from Cuba. He heard her and her trio in the lounge at the hotel and was impressed.

He learned that she had never had a manager, and that she had never been recorded. Immediately he went to work.

* * *

BEFORE HE left for his Los Angeles home he had signed her under his personal management, arranged to get her bookings through New York's Shaw agency (which also books organists Bill Doggett and Wild Bill Davis), and had set up a record date for her with his own firm of Triangle Records, as soon as she completes the Miami engagement.

The attractive Miss Ghoston, who first learned to master the keyboard as a pianist, began playing the organ about five years ago and decided to turn professional in 1957.

Clara Ward, Singers Here Mothers' Day

The Louisiana Weekly
New Orleans, La

On Sunday, May 8th, the Rev. Herman Brown will again present the Annual Mothers' Day program featuring the magnificent Clara Ward and the world famous Ward Singers of Philadelphia. Sat. 4-23-60

Clara Ward and her group are the foremost spiritual and gospel singers in the world today. Hundreds of audiences, throughout Europe and North America have been stirred by our most popular American music as sung by Clara Ward and the Ward Singers. The Ward troupe has been heard extensively on radio, recordings, in concert, and on such outstanding TV shows as Steve Allen. They also won high critical acclaim at the Newport Jazz Festival, Carnegie Hall, Ravinia Festival and European Festivals.

Since the group was founded in 1943, it has traveled over 1,000,000 miles and performed before audiences of almost every description...from backwoods revival get-togethers to sophisticated concert hall audiences to mass ballpark throngs.

In 1959 the seven Ward Singers thrilled Europe with their songs. They appeared in places which had never heard American gospel singers before, and broke records everywhere... London, Brussels, Frankfort, Copenhagen, Oslo and many other towns and cities. In Essen, at the German Jazz Festival, they again stole the show with their gospel music. Forthcoming tours are planned for South America, Australia and Israel.

In addition to Clara Ward and the Ward Singers, also appearing will be the original Five Blind Boys of Alabama (known as Happyland Singers) plus the famous Selah Singers of Brooklyn, N. Y. Also the popular Gospel Ambassadors of Philadelphia, Pa.

CLARA WARD

500 special offer tickets only $1.25 on sale until May 1st. Advance price $1.50; Reserve $1.75. General admission at door, $2.00. 200 extra special tickets only $1.00 on sale at 631 South Roman St. until midnight, April 23rd.

For further information, call Rev. Herman Brown, at MA. 7114.

28 1960

ock 'n' Roll 'Nixed' As Roy Hamilton Discs

top recording
its career as
then switched to
became a star.
religious field
Album, "Roy
Spirituals," which
week.
In addition to clas-
such as "Swing
Low, Sweet Chariot," "Go Down
and "Nobody Knows the
bles I've Seen," Hamilton
also be heard singing 'The
d's Prayer,' without accom-
ment, and, set to music for
first time in history, "The Ten
mandments,' with music
mposed by Hamilton's manager,
Bill Cook. Hamilton, often de-
cribed as a 'male Mahalia Jack-
son,' has been noted in the re-
cording world as one of the few
top stars who refused to record
rock-and-roll songs, along with
Nat Cole, Frank Sinatra and Sar-
ah Vaughan. Roy's greatest hits
have been "You'll Never Walk
Alone," by Rodgers and Hammer-
stein, "Unchained Melody" and
From Here to Eternity."

Canadians Cheer Margaret Tynes

MONTREAL, Canada (ANP) — Opera star Margaret Tynes scored a hit with Canadian audiences when she appeared as featured star in Carmen in two appearances at Her Majesty's Theater in Montreal recently.

Appearing under the sponsorship of the Montreal Opera Guild, Miss Tynes, a soprano with a clear voice, turned in an outstanding performance that she received standing ovations and several curtain calls from the capacity audiences.

It was the second consecutive appearance here for the singer. Last year she appeared as Lady MacBeth on the Guild's program.

Satchmo Hears, Loves Blind Girl Cornetist

TULSA, Okla. — (ANP) — Raven-haired 13-year-old Carol King of Drumright, Okla., raised the cornet to her lips and played the "Basin Street Blues." The crowd loved it.

Afterward, one member of the audience had a comment.

"Man, she blows better than some grown cats," said Louis "Satchmo" Armstrong.

Carol is blind. She is a student at the Oklahoma School for the Blind at Muskogee. She is also a jazz fan — and to appear on the same stage with Louis Armstrong is something she won't soon forget.

Actually, it hadn't been planned.

Armstrong had a concert scheduled for Tulsa and Carol's parents promised to take her.

"Jazz is my favorite music and Mr. Armstrong is my favorite musician," Carol said. "I listen to his records all the time. I dream of being able to play like that.

"I saw him before the concert. When I told him I played cornet in the school band, he asked me to play for him. Then he told me he wanted me to play in the concert and I nearly died."

But it was Carol's stagefright that perished as soon as "Satchmo" led her onto the stage, placed his arm around her and said, "Play it, honey."

The Screen: 'Jazz on a Summer's Day'

Film of Newport Fete Opens at 2 Theatres

By BOSLEY CROWTHER

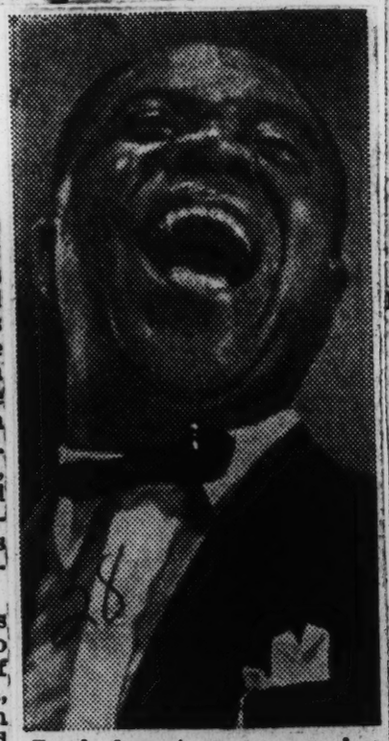
As generous a dish of top jazz music as any cat could take in one gulp is beautifully ladled out by the sound track of "Jazz on a Summer's Day," a color film about the Newport Jazz Festival, which opened at the Fifth Avenue Cinema and the Fifty-fifth Street Playhouse yesterday. While the music is touring, in a variety of rhythms and styles, the screen is presenting a picture album of views of Newport, R. I., at festival time.

Possibly "documentary" is is not precisely the word to suggest the charactertistic of this eighty-five-minute film, which really lacks the form and comprehension that would justify that tag. Better to call it an "impression"—a compilation of shots and scenes—to convey an atmosphere of leisure and enjoyment while jazz is being played.

•

As the Jimmy Giuffre Trio, Thelonious Monk and Henry Grimes, Sonny Stitt and Sal Salvadore and a succession of combos and stars follow one another under the canopy of the Newport Festival, thumping or blasting out music that soothes or abrases the nerves, the cameras of Bert Stern and his assistants are picking up colorful views of everything from the America's Cup races (which were sailed off Newport in 1958) to "gone" jazz fanatics guzzling beer.

The photography is terrific. Mr. Stern and his lens-clicking crew have a bulging assembly of color pictures that should make any camera addict simply drool. There are wonderful shots of young jazz combos riding around Newport in veteran cars, parties on yachts, couples necking, fat guys in Bermuda shorts. The assortment of candid views in endless and embraces what must be the range of the mass descent upon Newport when the summer festival is there.



Louis Armstrong, appearing in "Jazz on a Summer's Day"

The Cast

JAZZ ON A SUMMER'S DAY; screen play by Arnold Perl and Albert D'Annlable; produced and directed by Bert Stern; a Raven Films, Inc., production presented by Galaxy Attractions, Inc. At the Fifth Avenue Cinema, near Twelfth Street, and the Fifty-fifth Street Playhouse, east of Seventh Avenue. Running time: eighty-five minutes.

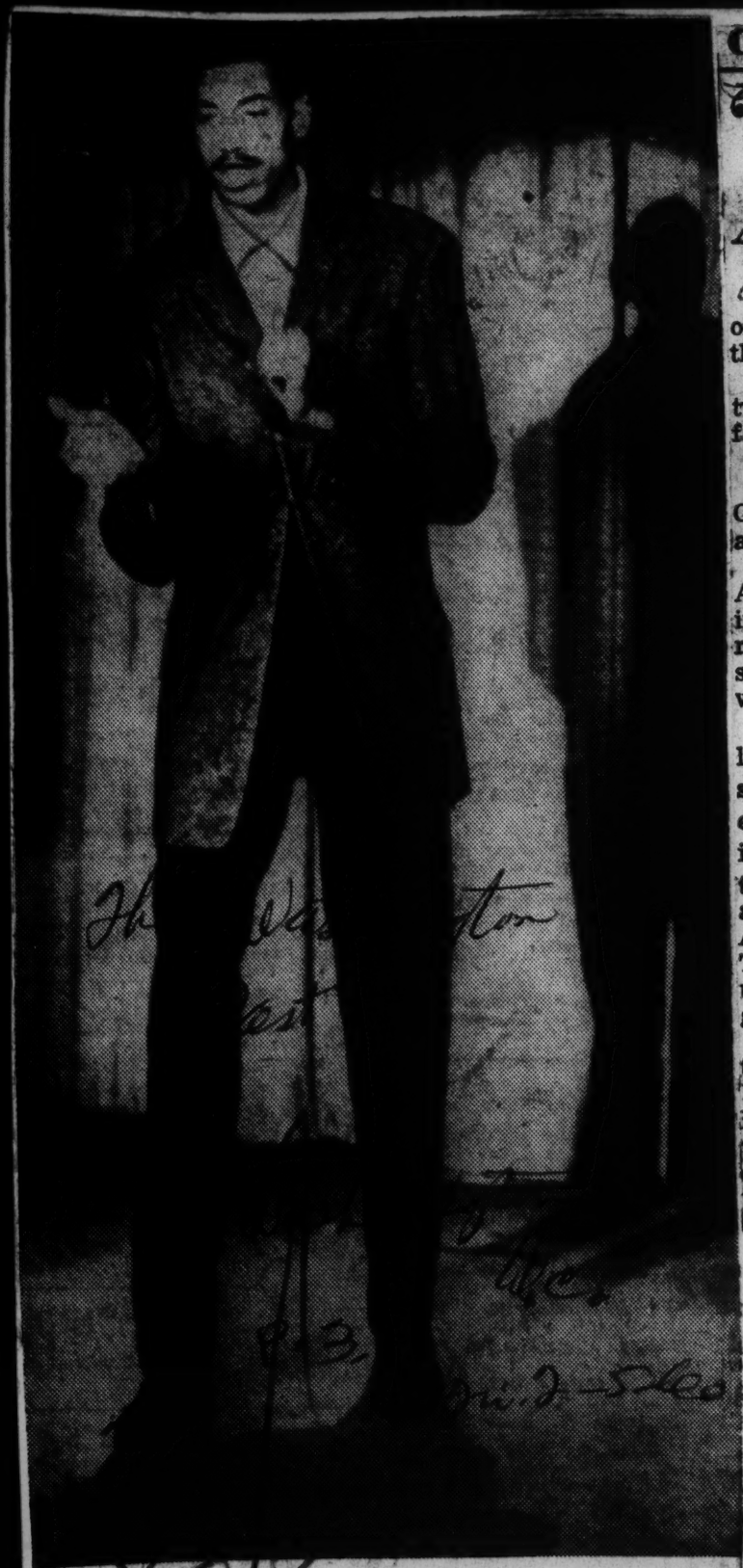
Jimmy Giuffre Trio, Thelonious Monk, Henry Grimes, Sonny Stitt, Sal Salvadore, Anita O'Day, George Shearing Quintet, Dinah Washington, Gerry Mulligan, Big Maybelle, Chuck Berry Chico Hamilton Quintet, Louis Armstrong, Jack Teagarden Mahalia Jackson.

Likewise, the views of the musicians are superior in the photographic sense, catching them brilliantly in close-ups and in significant compositions while they are dreamily and frenziedly at work. Anita O'Day, making mincemeat of "Sweet Georgia Brown" and "Tea for Two," is as vivid and insinuating as is Mahalia Jackson booming "The Lord's Prayer." The George Shearing Quintet, wafting ripples of "Rondo" excitement into the night, is as great, in its way, as are Louis Armstrong and Jack Teagarden dueting on "Rocking Chair."

•

Scenically and sonically, "Jazz on a Summer's Day" is great, but, in the cinematic area, it is inconsistent and thin. The shots, while entertaining, do not add up to much; some series, indeed, are pretentious and represent little more than a photographer's whim. A better title for this picture—more descriptive of it, at least—might be "Jazz on a Photographer's Field Day." Or "Lensing the Newport Mob."

For those who like jazz, it should be perfect—perhaps not even enough. But for those who can take that stuff or leave it, it is likely to be too much. They did the same sort of thing more crisply and concisely in a British short called "Sunday at the Beach."



Associated Press

"STILT" ROCKS—Wilt Chamberlain, star of the Philadelphia Warriors, elegantly garbed in a 5-button, tweed Chesterfield with black satin lapels and black pants, sings on a TV teen-age program in Philadelphia. Wilt, plugging a record he cut recently, made big hit with kids.

Cutting a Platter

The Washington Post

'Stilt' Outdoes Elvis

Washington, D.C.

As Teen-Agers Squeal

Fri. 2-5-60

PHILADELPHIA, Feb. 4 (AP)—It was a different kind of reception than the performer was used to. But then, this was a different kind of performance. P. 3

The usual admirers of the tall lad in the five-button, tweed Chesterfield with black satin lapels would have fallen through their hoops, had they seen their hero.

There, BIG as life stood Wilt (The Stilt) Chamberlain.

A squeal that would have made Elvis Presley or Fabian Green with envy rent the auditorium. The Stilt grinned and the joint rocked again.

Then the music began. All 7-foot, 1 1/16th of an inch of Wilt swayed to the rhythm. His fingers snapped, and out came the words of "By the River."

Chamberlain, who recently cut the platter just to stop his parents and brothers and sisters from laughing at his vocal efforts, gave the works yesterday to his appearance on Dick Clark's American Bandstand (ABC-TV). His audience was the usual gathering of tenn-age girls and boys.

The squealers almost lost their squeals when Wilt broke into a stylish shuffle. He was as graceful as he is when he leaps skyward and dunks two points through the hoops.

Chamberlain was a lot more willing to talk about his record than he was about the rumor he might quit pro basketball to become a pro decathlon star. He termed the latter idea ridiculous.

"I hear they've (the record people) been sold out in Philadelphia for five days. They're pressing a fresh batch. I may cut a new one. My family's always laughed at me singing. I did this just to make 'em stop laughing."

Clark, the young man of song, said he was amazed by the Stilt's stage presence. So were the producers, who commented, "The guy's got it. He loves this stuff."

Clark said of the session: "Boy, that was a weird feeling. I tried to interview the [illegible] standing [illegible] (Chamberlain) 5-9) and he was out of sight."

While Chamberlain sang "By the River," he likes the reverse side—"That's Easy to Say"—better.

"I try to sound a little like Lloyd Price on the reverse," said Wilt. "He's the greatest."

With that, he blew a kiss to the kids in short skirts and crew-cuts and hustled off to Syracuse to join the Philadelphia Warriors. There he'll sing a song of baskets to the Syracuse Nationals. They'll squeal, but it won't be with delight.

28 1960

'SUGAR CHILE' GROWS UP. Frank "Sugar Chile" Robinson of Detroit, who was a child piano prodigy at the age of six, is now 21. To protect his earnings of the past 15 years and to provide future security, he has established a trust fund at the National Bank of Detroit. Here he is shown signing the agreement. Looking on are "Sugar Chile's" father, Clarence Robinson (left), Probate Judge Thomas C. Murphy, who supervised Frank's income; Herbert M. Eiges, attorney and family advisor; and Guy W. Waller, assistant trust officer of the bank. Frank is now a student at the Detroit Institute of Technology.

guardian.

The years passed. "Sugar Chile" graduated from Detroit Northern high, attended Olivet College and is now a student at Detroit Institute of Technology. At the Institute he still plays the piano for student functions and has organized a small band.

Frank has now passed his birthday and is legally of age. On January 20 this year, Probate Judge Thomas C. Murphy authorized turning over the money accumulated for him through the years and terminated the guardianship.

Frank immediately established a trust fund with the National Bank of Detroit and named the bank trustee.

Sugar Chile Robinson Sets Pattern For Kid Prodigies

DETROIT — Fifteen years ago a chubby, round-faced youngster of six, with a contagious grin, played the piano to "SRO" signs all the way from Los Angeles to London's Palladium. He even played for President Harry Truman in Washington and appeared in a movie with Van Johnson.

Frank "Sugar Chile" Robinson of Detroit was a child prodigy almost from the day he was born. At six months he could recite the alphabet. At eighteen months his musical gift became apparent — an amazing ability to play boogie-woogie, which he did entirely by ear. His mother, who died when he was four, used to sing while he played. He is probably best known for his renditions of "Caledonia" and "Hey, Bop-A-Re-Bop."

When Frank was six he made his first public appearance on the stage of Detroit's Michigan Theatre where he made a tremendous hit. He was on his way in show business. However, his education was not neglected and his performances were arranged so as not to interfere with his school schedule.

Early in Frank's career, Herbert M. Eiges, Detroit attorney and Probate Judge Thomas C. Murphy became personally interested in him. Together with his father, Clarence Robinson, they agreed that a substantial part of "Sugar Chile's" earnings should be put aside until he came of age. Under Michigan statutes Frank's father was also appointed his

Thomas A. Dorsey Back in Chicago

CHICAGO, Ill. — Thomas A. Dorsey, America's most famous gospel songwriter just returned to his post in Chicago from New York and Washington, D. C., where he completed plans for the annual meeting of the National Convention of Gospel Choirs and Choruses Inc., of which he is president.

THE CONVENTION will meet at Washington, D. C. Aug. 8-12 at Metropolitan AME Church, the guest of the Washington Choral Union, Rev. Leroy Waldo, president; Lorraine G. Young, vice president and Ophelia Wooten, chairman of housing.

While in New York Mr. Dorsey was guest of the Manhattan Gospel Choral Union which is presided over by Mrs. Byrdie Bradley. Guest Unions on the two-night program in New York were Universal Choral Union, Lelia Carroll, president and Westchester Choral Union, Rev. Grace Brown, president.

Unions from many cities will attend the National Board meeting at Second Baptist Church, Huntington, W. Va., April 18-22. Mr. Dorsey, national president, will preside over the sessions. He is nationally known for writing "Precious Lord, Take My Hand" and "Peace in the Valley."

THOMAS A. DORSEY

Bus Boy To Organist Life Story Of Young Gerald J. Spraggins

By ROB ROY

Officers at Glenview Naval Air Base are being entertained regularly at their club affairs by a young organist boasting most unique qualifications including a technique all his own.

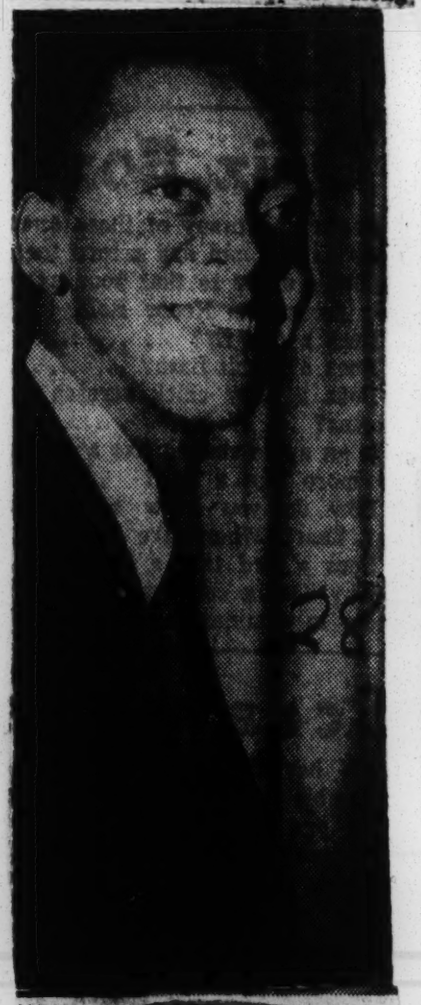
"His own mostly because young Gerald James Spraggins is a self - made organist and one of the best in music circles. For more than 10 years Spraggins has been employed regularly in officers quarters at Glenview. However, not as an organist, the position he now holds.

Spraggins, born July 17, 1931 is the son of the Rev. Bertha Spraggins of Evanston. When four years old he showed evidence of having an ear for music. Whenever the chance came Gerald James would mount the stool and start beating out clear notes on his mother's organ. He continued the practice until he could actually play one or two numbers on the organ. When he became 15 the talents were sufficient to cause his mother to start him receiving instructions on the organ from a professional teacher. His playing while for keeps was not for pay so young Spraggins sought employment to earn funds to aid in his study of music. This is when he applied and received employment as a bus boy at Glenview. In one corner of the main dining room where Spraggins worked was a dust covered organ that was seldom if ever used. The sight was inviting to the youngster so he started practicing on the instrument after his chores as bus boy were completed.

His playing attracted attention of the officers and they offered him a job playing for extra money when they had their parties and when friends and wives dropped in.

Today Spraggins' still works at Glenview and in the officers club but not as a bus boy. He is the regular entertainment attraction for the club members.

To add to his bank account Spraggins doubles as waiter and is now considered one of the best organ playing waiters in the nation. He has not spent all of his time at the club however. He merely keeps contact which means he can move into his old and first place of employment whenever he elects to do so which isn't often enough for the officers at Glenview. In meantime he has played at various spots along



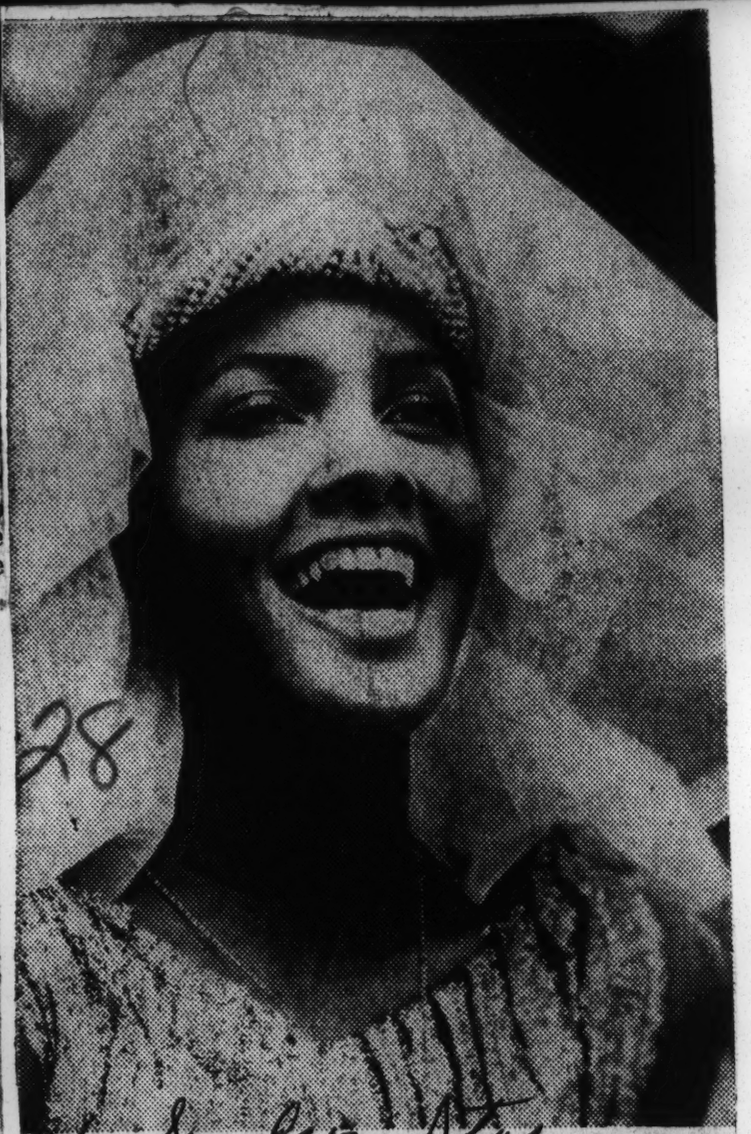
GERALD SPRAGGINS

southside of Chicago including Ritz Bowl, Savoy Lounge, Kitty Katt Club, Cafe Society and many others.

Recording agents have also become interested in the talents of Gerald James Spraggins and as a result he boasts a backlog of several hit records and albums. He has also disced with several gospel groups including The Boyer Brothers and The Bradford Singtions. He has also disced for HOB Label, a Detroit company. His latest "His Eye Is On The Sparrow and "The Straight and Narrow" are both rated with best seller discs.

In recent weeks Spraggins has been sort of re-discovered by Idessa Malone who heads her own recording company, "The Staff," that the youngster once disced for. He now plans to record several other numbers for the Staff Label under the direction of Miss Malone. These he will complete, accept a few local jobs and for what he refers to as recreation he'll return to Glenview and satisfy the plea of officers that he return to his chores as entertaining deluxe for members and visitos to the army base.

GUEST CONDUCTOR — William L. Dawson, internationally famous conductor and composer, will appear as guest conductor at the seventh annual clinic and concert at Jefferson High School, Alexandria, Minn., on April 2, and the annual music festival, "Music for Unity," at Schenectady, N. Y., from April 28 to May 1.



The Sunday Star
Washington, D.C.

IN PRIZE-WINNING DRAMA

Marpessa Dawn, Pittsbugh born dancer who was a Washington tot of seven when she took her first dancing lessons, is the feminine star of "Black Orpheus," coming to the Dupont Theater on Wednesday. The picture, filmed by French director Marcel Camus against a background of the annual carnival in Rio de Janeiro, was the Golden Palm Award winner at Cannes in 1959.

Postlude

The Washington Post

Marian Anderson Is Heard by 4000

Washington, D.C. B-13

Mon. 2-8-60

By Paul Hume

It was in the early winter of 1936 that Marian Anderson first toured the United States on that triumphant round that has been hers now for a quarter of a century. It was a full 10 years before that when she first sang with the New York Philharmonic in Lewisohn Stadium.

Hume

Thus her singing before a numberless audience in this country and around the world has covered far more than the number of years many great singers achieve. In addition to her supreme vocal art, she has become one of our leading citizens in other vital realms, with her role at the United Nations. At the close of yesterday afternoon's Constitution Hall concert, Miss Anderson was sworn in by Secretary to the Cabinet Robert Gray as a member of the advistory committee for Washington's Cultural Center, a position for which she is superbly qualified.

Listening to her recital of music she has often sung—Haydn, Schubert, Sibelius and Tschaikowsky, and the spirituals to which she brings special insights—I was saddened by the thought that it is now, inescapably, time for this beloved artist to sing her farewell to the stages she has so long ennobled.

It is incredibly difficult to write this. Nearly 4,000 people gathered in the hall to hear her; one does not give up so loyal a following without personal sorrow.

I will not catalogue the problems this singer faces today. She simply is no longer mistress of her voice. It will not obey her commands in intonation, she cannot project a sound, every device of an experienced singer fails her as she tries to sustain tones, and she suffers in diction, in phrasing, and in the total effect of her song.

We have had too few such great artists in our country, and it is never easy to see them depart. But it is harder, as those who remember Schumann-Heink and Paderewski will attest, to hear them when the audible signs of their greatness are gone.

The Marian Anderson who sang with royal splendor such Handel, Schubert, Brahms, and a host of others, as we have rarely heard from any mortal, and who is remembered for a hundred other special delights — "Rock Me, Julie," was one and "Will-o-the-Wisp" another—must not let fading glory tinge so illustrious a memory.

Her faithful Franz Rupp, playing as wonderfully as ever, was valiant in supporting, in covering up, in softening down. The United States has many uses for Marian Anderson that will keep her busy serving the country which she has already honored in her art.

Herald Tribune photo by Morris Warman

AT CARNEGIE HALL CEREMONY—Marian Anderson, noted singer, as vice-president of Carnegie Hall Corp., at City Hall yesterday where she participated in ceremony that gave the city ownership of Carnegie Hall.

Takes Title at Ceremony

City Leases Carnegie Hall To Firm in 30-Year Deal

N.Y. Herald Tribune, p. 9

N.Y., N.Y.

2-5-60

By Laurence Barrett

The city took title to Carnegie Hall yesterday and immediately rented it to a non-profit corporation which will operate the cultural center. The brief transfer ceremony at City Hall climaxed a long effort by civic leaders and musical artists to save the hall. It faced destruction this year because its previous owners thought it could not be run in the black any longer. One of Carnegie's principal attractions, the New York Philharmonic, will move to Lincoln Center for the Performing Arts when the Concert Hall there is finished.

City Pays $5,000,000

Acquisition was accomplished by negotiation rather tran condemnation. The city paid Carnegie Hall, Inc., $5,000,000.

Under the lease between the city and the new operators, the Carnegie Hall Corp., the transaction will not cost the taxpayers anything in the long run.

The corporation will pay rent on a descending sliding scale for thirty years, at which time the corporation will take title to the property. The first year's bill will be $366,000. The last payment will be $166,000. These payments will cover both the purchase price and other expenses incurred by the city including the cost of floating a special bond issue to pay for the building.

Mayor Wagner signed the agreement for the city. Frederick W. Richmond, financier, and Marian Anderson, singer, signed for the corporation. Mr. Richmond is chairman of the corporation and Miss Anderson is a vice-president. The president, Isaac Stern, violinist, is abroad on a concert tour.

Plans for Development

Mr. Richmond said new uses for Carnegie would be developed. Among plans under consideration are: concerts for school children, closed circuit television broadcasts of important events to public schools, formation of a second major orchestra in the city, one possibly made up exclusively of young musicians, and a series of "pop" concerts.

Until the Lincoln Center opens for business, the Philharmonic and the Boston and Philadelphia Symphony orchestras will continue to appear at the hall.

Plans for physical changes were outlined by Harold Riegelman, counsel to the corporation. He said the Rembrandt Studios, adjacent to the Hall on the 57th St. side, probably would be demolished to create off-street parking space. The studios, largely unoccupied now, were acquired with the hall.

Mr. Riegelman said interior painting and exterior sandblasting also was being planned. A major improvement—installation of air-conditioning—will not be undertaken in the immediate future, he said.

Marian Anderson Set On Christmas

Chicago Defender

Chicago, Ill.

Marian Anderson is "awfully glad" that "Christmas Startime" is being rebroadcast.

The hour-long program, in color, will be presented Christmas Day SUNDAY, DEC. 25 (5:00 - 6:00 p.m., EST), on the CBS Television Net-work.

Miss Anderson, along with Leonard Bernstein and the New York Philharmonic, the St. Paul's Cathedral Boys' Choir of London and the Schola Cantorum of New York, contributed their talents to the program, which was loudly applauded by the critics and honored with a Sylvania Award.

"We enjoy doing television," says Miss Anderson, who modestly uses the editorial "we" in referring to herself, "but so often good programs are seen only once, and not at all by some people."

Miss Anderson, one of the world's great singers and most respected women, believes this "terrible waste results from the public's failure to realize the untold, tedious preparations involved in putting a show on the air."

Miss Anderson's "dream" solution to the problem would be "to give every member of the audience the chance to appear on a television program." Then, she says, everyone would appreciate the effort that goes into a single television show like "Christmas Startime."

Miss Anderson sings "Silent Night" with the Schola Cantorum on "Christmas Startime" and also the spirituals, "Behold That Star" and "He's Got the Whole World in His Hand."

"We know," the singer admits, "that almost everyone is singing 'He's Got the Whole World in His Hands,' but it has always been a favorite of ours and we couldn't resist the temptation to sing it — especially on a Christmas program. We feel there are few songs which come as close as this spiritual in expressing the spirit of the season."

An additional highlight of "Christmas Startime" is Miss Anderson's reading from the Bible during the presentation of Johann Sebastian Bach's "Magnificat." The setting is the Blessed Virgin Mary's prayer after the Annunciation.

28 1960

MARIAN ANDERSON

Photo by Carlo Maggi

A PRESIDENTIAL APPOINTEE — Contralto Marian Anderson's concert at Constitution Hall Sunday had a unique encore. After the program, she took the oath of office as a member of the advisory committee for Washington's Cultural Center. Cabinet Secretary Robert Gray, right, administers the oath here. Former Ambassador L. Corrin Strong, vice chairman of the board of trustees of the National Cultural Center, is holding the Bible.

Mother Bolstered Confidence, So Miss Anderson Sang Again

Think back over your life. Was there any experience, any impression, any moment which changed its course? Today the World-Telegram continues a series of reports on such turning points in the lives of prominent people. Succeeding articles will appear on Mondays.

By ANTHONY SHANNON,
World-Telegram Staff Writer.

Marian Anderson has sung thousands of concerts, traveled millions of miles. The beauty of her singing voice and deep humanity are known throughout the world.

But there was one night early in her career when Marian Anderson nearly stopped singing, a night she felt she was wasting her life trying to be a singer.

"It happened in Town Hall," the famed contralto said today. "I'll never forget it. All my feelings—and my voice—seemed to go straight to my feet. I could hardly finish the recital."

Lost Her Poise.

Miss Anderson had spent considerable time, energy and money training her voice. She was confident. She knew she could sing. But that night in Town Hall, for some unaccountable reason, she lost her poise and confidence.

The next day she went to her native Philadelphia and told her mother what had happened.

"Mother was absolutely calm," Miss Anderson said. "She told me to give singing another chance. I agreed. Had she discouraged me in the least, I might have quit singing that very day."

It was the turning point in Marian Anderson's life.

She went on to become a celebrated contralto, was the first Negro to appear at the Metropolitan Opera House, two years ago was made a member of the United States delegation to the United Nations.

Quiet, Not Militant.

Marian Anderson never has been a militant worker for Negro rights, and her attitude has not made her popular in some sections of the Negro community. But in her quiet way she has done a great deal for her race, refusing to sing in segregated halls traveling throughout the world as a representative of U.S. democracy.

"Some people," Miss Anderson said "stand on soap boxes. Others fight openly. Still others try to do their best by working quietly for what they believe.

"My race is very near and dear to me," she continued, "but I feel the greatest service I can perform is to be true to my beliefs."

Speaks of 'We.'

Extremely modest, Miss Anderson seldom speaks in the first person. Instead of saying "I sang here" or "I had a concert there," she uses the pronoun "we," in deference to her accompanist.

Marian Anderson, now in her mid-50s, began singing when she was 3, joined a church choir at 6. Her first big break came in 1925 when she appeared as a soloist with the New York Philharmonic Orchestra.

Triumph followed triumph for the next three decades.

MARIAN ANDERSON.

Meddling Critics Urge Marian Anderson To Retire As Most Famous Singer Of All

Many Persons Still Love To Hear Her Render "God's Got The Whole World In His Hand," And Other Spirituals

For nearly 30 years singer Marian Anderson has been internationally acclaimed as the greatest contralto of the century. The June issue of EBONY Magazine provides answers to questions about her future in an article entitled "Should Marian Anderson Retire?"

"I thought she should have retired five years ago," Chicago Daily News music critic Don Henahan is quoted as saying in the article which carries the opinions of some of the nation's top critics. "She has been disappointing recently," observes the New Yorker Magazine's music critic Winthrop Sargeant. "Think of all the people, young and old, who would never get a chance to hear her if she retired now," counters the Chicago Tribune's Claudia Cassidy.

And though critics are divided on the question, Miss Anderson provides her own answer in the exclusive EBONY Magazine article.

Syracuse Honors Marian Anderson

SYRACUSE, N.Y.—Marian Anderson, world-famous contralto, received a Doctor of Human Letters degree at Syracuse University's 190th Commencement, Sunday, May 29.

Syracuse University chancellor, Dr. William P. Tolley, in making the degree presentation said of Miss Anderson:

"Marian Anderson, you have followed the parable of the talents in the Gospel of St. Matthew. Endowed, as Toscanini said, with "the voice that comes once in a hundred years," you have made it a perfect instrument by devoted cultivation, and have used it not only to inspire audiences at home and in Europe but also to move, uplift, and unify people in every walk of life throughout the world.

"Having sung in churches in your native Philadelphia from the age of six, you made your debut in New York City in 1925, at the Lewisohn Stadium, with the New York Philharmonic Orchestra. In 1930, you won a Julius Rosenwald Fellowship and went to Europe to study. You made your European debut in Berlin; toured the Scandinavian Countries where you sang before the crowned heads of Sweden and Denmark and before Jan Sibelius, who was later to dedicate a song to you; and had the culminating honor of appearing at the Mozarteum in Salzburg.

"Returning to this country, you gave distinguished recitals at Town Hall and Carnegie Hall in 1935. You sang for President and Mrs. Roosevelt at the White House and on Easter morning, 1939, you gave the famous concert at the Lincoln Memorial in Washington, which is commemorated in the Department of the Interior. In 1955, you joined the Metropolitan Opera Company.

"You have been enthusiastically received on tours in South and Central America, Australia, Africa, and the Soviet Union. And you proved yourself to be an exceptional ambassador of good will when, in 1957 you were sent on a mission to Asia by the State Department and the American National Theater and Academy.

"Honored by other governments as well as our own and by universities and organizations at home and abroad, you have been zealous in smoothing the upward path for young aspirants. To this end, you have instituted an annual competition for scholarships for promising singers. We pay you tribute, therefore, as a great artist, a servant of the highest purposes, and a gifted star of human excel-

"And now, by action of the University Senate, the Board of Trustees concurring, and by virtue of the authority vested in me by the University of the State of New York, I confer on you the degree of Doctor of Humane Letters, honoris causa and admit you to all the rights and privileges thereunto pertaining in token of our action, I present you with this diploma and direct you be invested with the hood appropriate to your degree."

Seven distinguished leaders in education, business, government and the fine arts were given honorary degrees at the commencement exercises.

Recipients of Doctor of Laws degrees were Chief Justice of the United States, Earl Warren; Robert S. Mayner, governor of New Jersey; Henry C. Alexander, chairman of the board, J. P. Morgan and Co., Inc.; and Prof. Cyril O. Houle, professor of education, the University of Chicago.

Doctor of Humane Letters degrees were awarded to Marian Anderson, world-renown contralto, and Dr. Gaston Berger, director - general of higher education in France.

Prof. Gilbert Highet, department of Greek and Latin, Columbia University, received a Doctor of Letters degree and delivered the commencement address to the university's 1,851 degree candidates.

Yes, hubby 'passed' —Marian Anderson

NEW YORK — Her husband, Orpheus H. Fisher, architect and engineer, passed as white for economic reasons only, says Marian Anderson, world famed contralto.

This according to Miss Anderson is the reason most colored Americans who do, pass.

IN AN article in September Ladies' Home Journal, Miss Anderson points out that discrimination kept her from the operatic career that was her heart's desire.

"If white people think colored enjoy passing, they're very much mistaken. It's a terrible decision to make. A colored person doesn't want to cut himself off from those who have been closest and dearest to him. He doesn't want to live a lie," says she. "He simply can make faster financial progress by not contradicting his appearance," she says.

* * *

OF HER husband, Miss Anderson says:

"Certainly he did (pass), for the same reason a good many others do. Economically, it's greatly to their advantage. King's an architect and an engineer. How far could he go in his field? He wanted to prove himself entirely on his ability.

"King had a big job with the best engineering firm in town (Philadelphia); one of the best in the country, as a matter of fact. Then one day he handed to his boss his resignation. The heads of the company were dismayed, They said they were sure they could rectify any dissatisfaction he might feel. He told them pleasantly that he was in no way dissatisifed with the job, but that he was colored and found the companionship of his own people more agreeable."

* * *

DESPITE HER having given command performances for kings, sung stellar roles at the Metropolitan opera and been honored by the United States, Miss Anderson recalls the sting of discrimination.

Even she has been barred from a white waiting room in a southern railroad station and forced to take a back elevator in a California hotel, as well as prevented from buying the home she wanted in a New York suburb.

Of discrimination in America she says in the article that "sometimes it is like a hair across the cheek. You can't see it, you can't find it with your fingers, but you keep brushing at it because the feel of it is irritating."

* * *

MISS ANDERSON, with a rare sense of loyalty, says that she worries about America.

"When you have a good set of china that gets a crack in some pieces you begin using it for second best, and then finally give it away. But you can't give away a nation that has a crack in it. And a nation that doesn't acknowledge itself as made up of all its parts has a crack in it." says the singer.

Marian Anderson Cited At NAACP Dinner In N.Y.

Chicago Defender
Chicago, Ill.
Dec. 1-9-60
P. 1 & 28

NEW YORK — 1,500 NAACP members and friends packed the Hotel Commodore Grand Ballroom to honor Marian Anderson and LOOK Magazine Publisher Gardner Cowles at the Association's third annual $100-per-couple Freedom Fund dinner.

Miss Anderson was cited in "appreciation of the significant contributions she has made to the leveling of racial and national barriers . . ." and "through her accomplishments as ambassador of goodwill to the whole world."

The world - famed contralto responded saying "it is with deep humility that we accept the honor bestowed this evening. There are, of course, in one's heart, many things she would like to say but probably not the right words to express them as she would like to have them known.

"This great race of ours, of which I am so deeply proud and happy to belong, is one that is on the march which will certainly take it to its goal," Miss Anderson continued.

"In traveling about the world, one has seen people from all over in it, and the one thing they seem to want more than anything else is to belong. And we are no different from them. We will belong because God is on our side," she concluded.

Cowles was hailed as a "dedicated publisher" and was honored "for his notable achievements as interpreter and defender of American Democracy . . ."

Referring to the goals of the NAACP, Cowles said:

"Now there is absolutely nothing in the Constitution of our land—nor in religious and moral codes which Americans support —which can possibly be cited by sensible men as opposing these aims."

"The Negro-American — or better, the American who happens to have a dark skin," Cowles continued, "today stands in an unprecedented position of dignity, influence, and respect. He has achieved a status, a standard of living, a share in the national welfare, and an expectation of future gains that many believed to be impossible only 20 or 30 years ago," he said.

Reporting on the current status of civil rights, NAACP Executive Secreteary Roy Wilkins declared that "the body of Mack Charles Parker is ugly proof that the work of the people gathered in this room is not finished, not by a long, long way."

On the Aisle

Chicago Daily Tribune
Chicago, Ill. Sun. 3-1-60

Another Casadesus Saint-Saens and a Singer Become a Symbol

BY CLAUDIA CASSIDY

MOZART FURNISHES the diamonds in the Casadesus family's musical collection, but Saint-Saens ranks high in its hoard of semi-precious stones. It was true when Robert Casadesus came visiting to toss off the concertos with their special flair for urbane brilliance of style, and it was true Saturday night in Orchestra hall when his son, Jean Casadesus, joined Walter Hendl and the Chicago Symphony orchestra in Saint-Saens' Fifth Piano Concerto, with a finale revised by his father.

It was obvious when Jean Casadesus came in recital a year ago that this was no case of politely accepting the son for the sake of his honored father. The difference Saturday night was that he stepped out as a virtuoso. He had for the glittering, bouffant music the brilliance, the definition, the bite, and that indefinable charm of urbanity so much a part of the aristocratic world of French music. It double checked him on my list in the category called: when possible, don't miss.

Preferably, I would like to hear him with the orchestra when there had been a chance for more rehearsal, and with a piano perfectly in tune. Still, it was a bravura performance even with some surprising shrillness in the winds, and with Mr. Hendl squaring some of the serpentine curves.

Dream in the Dusk

Marian Anderson, a striking figure in wine red velvet, returned to the stage of Orchestra hall Sunday, and a large audience applauded her to the rafters no matter what or how she sang. That is what happens when an artist becomes a symbol, and it often happens when the glory has dimmed to twilight, or even to dusk. The radiance is muted, but there is sometimes the afterglow.

So it is with Miss Anderson today. Much of the glorious voice is still with her, but it lacks the support for the old outpouring, tho Franz Rupp's valiant piano often denies vehemently that this is so. When she sings lightly, as in Schubert's "Im Freien" or "Die Forelle," it has the texture of a dream in the dusk. When she calls on it full strength for "Die Allmacht," it answers in spurts. When she demands the brilliance of Handelian fioriture, her voice wobbles, falters, and goes flat.

Marian Anderson

But she is still a presence, and when she sings spirituals some of us remember her "Crucifixion" in those early days when its gaunt mesmerism possessed the heart.

Notes

At the week-end the rollicking Piccolo Teatro di Milano again seemed a likely visitor here, starting in early April. . . . Lillian Hellman, who was saying not long ago that she proposed to write her own plays, not let directors and producers rewrite them, seems again to have proved her point. "Toys in the Attic" is a New York triumph. . . . The San Francisco Opera will present Alban Berg's "Wozzeck" next fall, sung in English, conducted by Leopold Ludwig, and staged by Paul Hager. . . . Two Knights and a Dame sounds like a chess move, but it just means the imminent arrival of Sir John Barbirolli, Sir Thomas Beecham, and Dame Myra Hess. The Beecham "Lollipops" with the Chicago Symphony orchestra is billed March 19 at 8:30.

Syracuse Honors Marian Anderson

The Birmingham World
Birmingham, Ala
6-8-60

SYRACUSE, N.Y.—Marian Anderson, world-famous contralto, received a Doctor of Human Letters degree at Syracuse University's 106th Commencement, Sunday, May 29.

Syracuse University chancellor, Dr. William P. Tolley, in making the degree presentation said of Miss Anderson:

"Marian Anderson, you have followed the parable of the talents in the Gospel of St. Matthew. Endowed, as Toscanini said, with 'the voice that comes once in a hundred years,' you have made it a perfect instrument by devoted cultivation, and have used it not only to inspire audiences at home and in Europe but also to move, uplift, and unify people in every walk of life throughout the world.

"Having sung in churches in your native Philadelphia from the age of six, you made your debut in New York City in 1925, at the Lewisohn Stadium, with the New York Philharmonic Orchestra. In 1930, you won a Julius Rosenwald Fellowship and went to Europe to study. You made your European debut in Berlin; toured the Scandinavian Countries where you sang before the crowned heads of Sweden and Denmark and before Jan Sibelius, who was later to dedicate a song to you; and had the culminating honor of appearing at the Mozarteum in Salzburg.

"Returning to this country, you gave distinguished recitals at Town Hall and Carnegie Hall in 1935. You sang for President and Mrs. Roosevelt at the White House and, on Easter morning, 1939, you gave the famous concert at the Lincoln Memorial in Washington, which is commemorated in the Department of the Interior. In 1955, you joined the Metropolitan Opera Company.

"You have been enthusiastically received on tours in South and Central America, Australia, Africa, and the Soviet Union. And you proved yourself to be an exceptional ambassador of good will when, in 1967, you were sent on a mission to Asia by the State Department and the American National Theater and Academy.

"Honored by other governments as well as our own and by universities and organizations at home and abroad, you have been seduious in smoothing the upward path for young aspirants. To this end, you have instituted an annual competition for scholarships for promising singers. We pay you tribute, therefore, as a great artist, a servant of the highest purposes, and a fixed star of human excellence.

"And now, by action of the University Senate, the Board of Trustees concurring, and by virtue of the authority vested in me by the University of the State of New York, I confer on you the degree of Doctor of Humane Letters, honoris causa and admit you to all the

MARIAN ANDERSON

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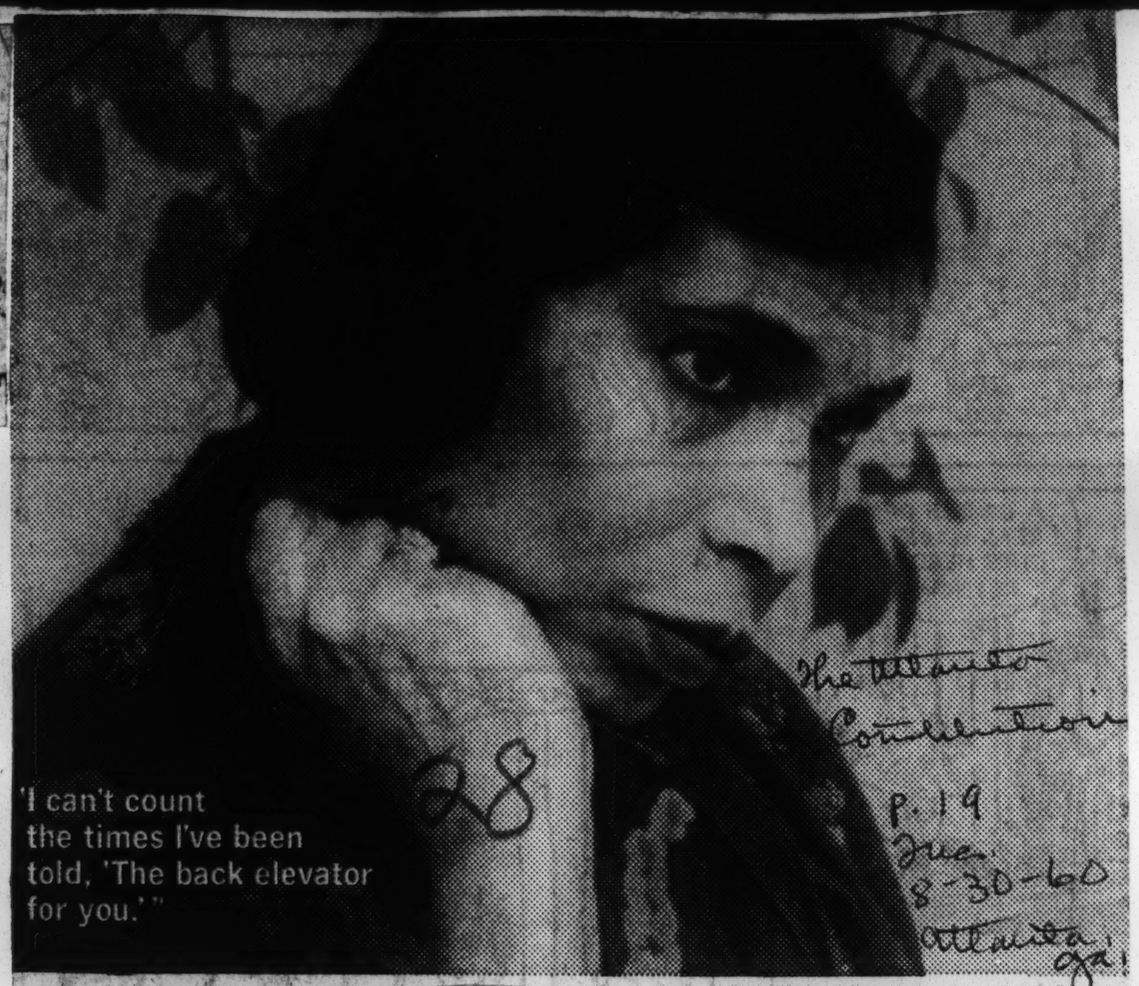

'I can't count the times I've been told, 'The back elevator for you.'"

The Tribune-Constitution
P. 19
Dec. 8-30-60
Atlanta, Ga.

My Life in a White World

Marian Anderson • In a talk with Emily Kimbrough, famous concert singer Marian Anderson reveals things she has never said aloud before. Yet she can say, "I'm so proud of my country I hate to think of it stooping to hold down some of its own people." This is must reading!

Margaret and Tony's Fairy-Tale Honeymoon. Go with them on their idyllic 43 days on a spectacular $2,800-a-day floating mansion. Learn why Meg and Tony came back two different people!

Their Child Couldn't Stop Screaming . . . he went on for two nights! Sheldon and Ruthe Paul want people to know about their mentally ill child . . . want parents to know there is hope for afflicted children.

Simonetta of Rome designs a five-star wardrobe exclusively for Ladies' Home Journal readers.

IN ALL—42 articles, stories and features. Get your copy today!

SEPTEMBER LADIES' HOME JOURNAL
A CURTIS MAGAZINE

Satchmo Disc-usses Nasser

BOSTON (UPI)—Trumpeter Louis Armstrong mailed to President Nasser of the United Arab Republic a record of the famous Armstrong "scat" singing" which Nasser said Armstrong used to pass secrets to spies.

"I don't have to be a spy to earn a living," 'Satchmo' wrote. "I make enough money blowing the horn and I have a very happy life doing it."

Nasser accused Armstrong of using the "scat singing" technique to communicate with Israeli spies in Mideastern audiences.

The great man known as Satchmo, Louis Armstrong, rubs notes together to start a trumpet blaze in "Jazz on a Summer's Day," full-length feature in Eastman color and stereophonic sound made at the Newport Jazz Festival. It is currently on display at the Ontario Theater.

South Africa Visa Is Sought For Satchmo

DURBAN, South Africa (AP)—Promoter Michael Klisser said Sunday he is asking South Africa's segregationist government if it will allow American jazz trumpeter Louis "Satchmo" Armstrong to come here for an engagement in December. Klisser told the Sunday Tribune Armstrong informed him "Sure, I'll be glad to come. I am an entertainer, not a politician."

Armstrong was reported planning an African tour which would bring him to neighboring Southern Rhodesia Nov. 15. No comment was available from government sources whether the Negro entertainer would be granted a visa for this country.

Satchmo Learns Diplomacy Tougher Than Playing Horn

LONDON (AP)—Jazzman Louis Satchmo Armstrong discovered Wednesday that diplomacy is tougher than playing the trumpet.

Heading for Africa on a State Department tour as America's unofficial ambassador, Armstrong interrupted his flight to Ghana to get some sleep and have lunch with U.S. Minister Walworth Barbour, a diplomat on the embassy staff here.

"Do you know Mr. Barbour?" asked a reporter at a news conference.

"Sure, sure," replied the 60-year-old native of New Orleans, La., "I played with him once at a concert at the Crystal Palace."

This was followed by an awful silence.

"Louis," said an American newsman, "I'm afraid you're thinking about Chris Barber (one of Britain's leading Dixieland musicians.)

"I'm talking about the trombone player," said Satchmo. Don't Barber play the trombone?"

"I'm sorry, Mr. Armstrong," said a member of his entourage, "I'm afraid the reference was to Mr. Barbour the American minister, at whose home you are lunching."

"All right," beamed the jazzman. "I reckon he's a good cat too."

A statement for the press described Armstrong's tour as "aimed at establishing good will and friendship in the new and developing states of Africa."

1,000 Jump, Hail Satchmo In S. Rhodesia

SALISBURY, Southern Rhodesia (AP)—A jumping crowd of 1,000 whites and Africans welcomed Louis (Satchmo) Armstrong at Salisbury airport Wednesday on his arrival with his band.

A Salisbury non-white band and a group of "jive kings" dressed in top hats and scarlet tailcoats entertained the crowd while they awaited Armstrong's plane. Dressed in a white shirt and khaki shorts, Armstrong signed autographs as he strode through the crowd.

Armstrong is not permitted to visit segregationist South Africa.

Apartheid bars Ole Satchmo

DURBAN, South Africa — (ANP)The segregationist government of South Africa has slapped a ban on Louis Armstrong, claiming a proposed tour by the internationally famous trumpet star "would not be in the interests of the country at this stage."

The government's ban on Armstrong was announced by

To Satchmo—Keep Out

Louis (Satchmo) Armstrong has the widest, whitest smile in Christendom, the sweetest trumpet this side of Gabriel and an undeniably black skin. Armed with all three of these qualities, he has toured more than 100,000 miles, winning new friends for the U.S. and more fans for Satchmo.

This week, Satch was awaited breathlessly in Ghana, Nigeria, Kenya, and Rhodesia, but there was one country where he was not wanted. Replying to a Durban promoter who wanted to arrange a South African tour for Satchmo, the South African Government said: "It will not be in the interests of the country at this stage to allow the world-famous Negro musician into this country."

Armstrong had no official comment to make. He just raised that old horn to his lips and let it speak for him: "Brrrrrrrrrr-ppphhhffftttt."

'Satchmo' Hits 60 —Famous Horn Is Still Sweet

HOLLYWOOD, July 3.—(AP)—Louis 'Satchmo' Armstrong, who still blows the sweetest horn this side of Gabriel, hits 60 this Fourth of July.

It's an American birthday for one of this nation's top good will ambassadors. The new African republic of Ghana wanted Louie to observe his birthday there.

That's the country of his greatest audience—a half-million people, many native tribesmen.

But Louie, between one-nighters, will spend the day at the place he visits least of all—his Long Island home. He said: "Daddy, I got me a young wife who says she'll cook me anything I want to eat. That's birthday livin'."

Health Is Good

Satch's health is good and so is his lip. A traveling medicine cabinet filled with salves, oils and gargles caters to that precious epidermis.

The lip is never given a rest. He blows a show most every night and practices every day—a ritual that began when he learned cornet as a boy in a New Orleans reform school.

Armstrong, in on the beginnings of jazz, probably has done more than any other single musician to spread America's contribution to world culture.

He played the riverboats that took the new music from New Orleans' honky-tonks to Midwest speakeasies.

Gives His Opinion

Louis is the last to regard himself as a contributor to world culture. A serious European student, preparing a treatise on new art forms, once asked Satch his opinion of folk music.

"Man," answered Armstrong. "I don't know any kind of music but folk music—I ain't never heard a horse sing a song."

To the man whose trumpet has earned him millions along with an easy familiarity with European royalty, what was the greatest thrill of those 60 years?

"I guess," he answered with that famed toothy grin, "that would have been back in 1922 when King Oliver called me out of New Orleans to play second trumpet in his band in Chicago."

'Satchmo's' Going Like 60

Famed jazz trumpeteer Louis 'Satchmo' Armstrong celebrated his 60th birthday yesterday in a place he seldom visits—his Long Island home. Tours keep the aging, but mellow, 'Satchmo' on the go around the world.

—AP Wirephoto

28

The Sunday Star
Washington D.C.

MUSIC IN THE PARK

Louis "Satchmo" Armstrong, jazz buffs have delightedly learned already, arrives on Tuesday night for Carter Barron Amphitheater's American Music Festival. On the same bill will be Count Basie and his orchestra for the first joint appearance of the two jazz favorites.

NAMES MAKE NEWS

The Times Magazine

Louis Armstrong Readies for Tour of Africa, Europe

New Orleans La.

Trumpeter LOUIS ARMSTRONG leaves next Tuesday for a six-month tour of Africa and Europe and has asked the state department for a visa to include Russia in the trip. The 60-year-old Negro will travel under the auspices of the state department. His schedule calls for 2½ months in Africa where he will appear in Ghana. Nigeria, French Equatorial Africa, the French Cameroons, Kenya, Liberia and Sierra Leone. Armstrong's entourage will include seven musicians, a doctor and a valet.

* * *

DR. NIELS BOHR, Denmark's most illustrious Nobel prize winner who opened the theoretical dawn of the atomic age with his 1913 theories of nuclear energy, will celebrate his 75th birthday Friday with his family and a few friends in Copenhagen. Bohr, the only non-royal Dane to be knighted in the Order of the Elephant, still teaches at the Institute of Theoretical Physics which he has headed since its opening 40 years ago. Although he expressed a wish that his birthday go unnoticed by the public, he has received bags of mail and many cables of congratulations from throughout the world.

* * *

ADOLPH COORS III, eldest son of brewing millionaire ADOLPH COORS JR., left an estate valued at more tan $200,000. Coor was slain last Feb. 9 by a kidnapper. His body was found in a remote area southwest of Denver on Sept. 11. The FBI is seeking Joseph Corbett Jr., a murderer who escaped a California prison in 1955, in connection with the kidnap-slaying. A petition to probate Coors' will was filed in Colorado's Jefferson county court. His widow, MARY GRANT COORS, and his four children were named principal beneficiaries.

PRIME MINISTER MACMILLAN said in London Thursday that a World War I leg wound has been bothering him lately. He told a reporter on his return from New York that the injury—suffered in 1916 when, as a guardsman, he fought in Flanders—has been causing him some pain and has been tiring him.

* * *

KNUT HAMMARSKJOLD, 38-year-old nephew of the United Nations secretary general, has been appointed deputy secretary-general of the seven-nation Eurnpean Free Trade Association (EFTA), it was announced in Geenva, Switberland. He is a Swedish career diplomat whose previous diplomatic assignments include Moscow.

Satchmo The Diplomat Shuns Politics

LONDON (AP) — Jazzman Louis Satchmo Armstrong disclosed Thursday that diplomacy is tougher than playing the trumpet.

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"All right," beamed the jazzman, "I reckon he's a good cat too."

A statement for the press described Armstrong's tour as "aimed at establishing good will and friendship in the new and developing states of Africa."

Questioned about this and other duties as an amateur diplomat, Armstrong was more earthy than his press release.

"What are you trying to prove to the Africans?" asked a writer for a British magazine which caters to intellectuals.

"I ain't trying to prove nuthin'," said Satchmo. "I' jus' blowing down there to blow."

"But surely," the writer continued, "you must intend to spread, well at least, the basic concepts of the American way of life."

"I ain't got nuthin' to do with politics, Daddy," answered Louis, "an' I don't know nothin' about 'em."

Associated Press radiophoto

Congolese Welcome for Satchmo

A helmeted soldier sits in front seat of car from which American jazz trumpeter Louis (Satchmo) Armstrong waves back to Congolese who greeted him on his arrival in Leopoldville Friday. The American Embassy arranged the musician's one-day visit to the Congo.

28 1960

COUNT BASIE

Night Clubs

The New York World-Telegram

Basie Tops Bill At Starlight Roof

Sun. 28 N.Y. Fri. N.J. Thurs. 6/2/60

P. 21

By TED MORELLO.

Gay under striped awnings and an arbor of pink, pendant flowers, the Waldorf-Astoria's Starlight Roof opened for the summer season last night with a triple-threat entertainment bill.

Top billing went to Count Basie who, with his orchestra, rates as an institution for this generation and promises to hold a lasting place in the all-time hall of fame of modern music. The Count's feature performer was Joe Williams, who first appeared with the band in 1950 and has been with it uninterruptedly since 1954.

Also on the program was a male vocal quartet that is making its mark in show business as the Hi-Lo's.

On His Side.

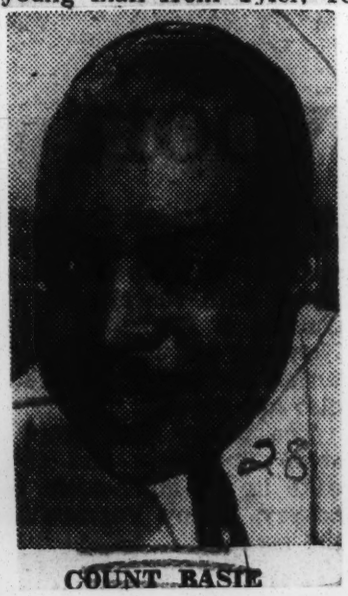
Basie brings to the Starlight Roof a repertory ranging from "Makin' Whoopee," "The Song Is You" and "Shiney Stockings" to "Blue on Blue," "Whirley Bird" and "Li'l Darling." From the opening bars, the audience was on his side—which probably came as no surprise to the conquering hero of such diverse bookings as the Newport and New York Jazz Festivals, Carnegie Hall and assorted European concert-halls.

Joe Williams kicked off his exhibition with "It's a Wonderful World," a fast-breaking arrangement with a pliddle-dee pliddle-dee ploop-ploop chorus. From there, he slipped into "It Was a Dream" and "Shake, Rattle and Roll"—a pair that showed up his shoutin'-blues style at its best.

Close-Order Drill.

The Hi-Lo's ran through an even dozen numbers, almost no two alike. "Georgia on My Mind" was a close-order drill in tonal blending. "Massachusetts" rolled along with a clickity-clack, train-on-the-rails tempo. "Lazy Afternoon" was a dirge-like thing done under blue lights in a minor key.

And through it all ran pleasing falsetto explosions, never quite pinned down. Suspicion tended toward Don Shelton, a young man from Tyler, Tex.



COUNT BASIE

Basie's 25th anniversary marks fruitful jazz era

The Afro-American

Baltimore, Md.

By CHARLES J. LIVINGSTON
For ANP

This is the year of Count Basie's silver anniversary as an orchestra leader. But more than that, 1960 represents an important point in a fruitful era of jazz music by Basie.

It all started back in 1927 when William "Count" Basie hit Kansas City with a band led by a lady named Gonzelle White. Ambitious and hard-working, Basie drove himself hard in trying to make an impression and finally wound up with a nervous breakdown.

* * *

HE SPENT four months in a Kansas City Hospital, but he was still undaunted. Leaving the hospital, he hustled a job as organist at the Eblon Theater in K.C., and, utilizing the technique learned from Fats Waller, he soon began building a following among movie goers.

However, the job was neither lucrative nor exactly what the ambitious Basie wanted and he grew tired and left to join the Walter Page Blue Devils as pianist and arranger.

* * *

THAT GIG lasted for one year then Basie left to join the Benny Moten band. Moten was a solid name in K.C. and Basie was assured of steady employment while proceding to make a name for himself as an outstanding member of the band.

But Moten died in 1935 and Basie made the big decision which was to influence his later career as a jazz great.

* * *

HE FORMED his own band took it into the Reno Club. It was a hard grind in those days, and Basie and his men played seven nights a week from 10 p.m. to 5 a.m., finding time also to do radio broadcasts and Sunday breakfast dances.

For pay, they got somehwere around $2.50 a night each, netting an occasional $4 job. However, the broadcasts led to far more lucrative plums, as Basie was heard over the airways and big requests from out-of-town sources began pouring in. Finally, the band wound up in New York City and was an immediate hit.

* * *

BASIE'S SUCCESS formula is simple. He employs topnotch musicians who give the public the best in jazz music. Basie himself set the tone for the orchestra with his brilliant piano

COUNT BASIE

stylings and chordings, behind which the orchestra's rhythm sections flow naturally. The orchestra has a sound all of its own.

As director of the band, Basie does not hawk the spotlight. He prefers to direct from the piano stool, pointing out the soloists and starting off and ending each selection with pleasant - sounding keyboard riffs. He dresses immaculately and is poised at all times.

HE IS a big eater and works up a good appetite during his shows. His hobby includes model trains and writing — music.

He is married and has a daughter. His wife, Katherine, who reportedly is manager for his current vocalist, blues king Joe Williams, is also a community worker in New York, where the Basies live.

BERMUDA SINGERS VISIT USA

NEWARK, N.J. — A choral group of young men and women directed by the Rev. Arthur S. Jones, of Somerset, Bermuda, mde their first trip to America, last week and presented a program at the Union Chapel AME Church here in Newark, of which Rev. Mr. Rencoe is pastor.

DATA 'N' CHATTER

The Louisiana Weekly

The Count (Basie) paid $50,000 for 2 days work

New Orleans, La.

Sat 10-22-60

By DARCY DeMILLE
(For ANP)

FROM HOLLYWOOD TO HARLEM — Wow! Looks like the ole Count is in for a real countin session, money - that is .For two days work in the new Jerry Lewis picture, "Cinder Feller," Basie, was paid $50,000!

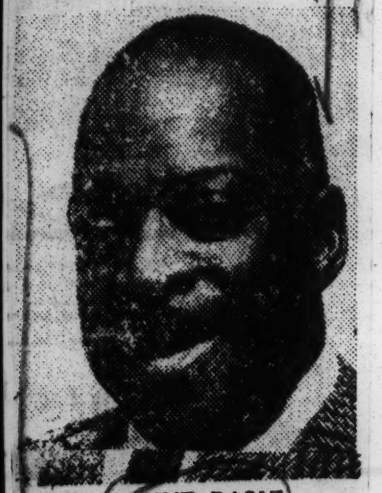
Concert star, Helen Tigpen and her spouse Earl Jackson, a comedian, are heading for "splitsville." Remember all the page one attention they received when they tied the knot while appearing in Moscow in that oldie "Porgy and Bess?"

I like this quip from friend Nisey Russell, a comedian type fella. Appearing in a New York niterie, he fractured the champagne set with this remark:

-'Since you guys (referring to the whites at nearby tables) are using Man Tan, I'll use Brown Derby so I can meet you halfway!"

* * *

JAZZGREAT ERROLL GARNER, head of Octave Records Corp., since '54, will now handle the making of his own recordings, and will lease



COUNT BASIE

them to firms abroad and in the U.S.A.

In spite of the state of affairs betwix the "little elf" and Columbia Records, Garner has compiled a considerable catalogue of recordings ready for distribution.

This is a switch. . .Dootsie Williams, head of the Dootsie Record firm out Los Angeles-way, celebrated the annulment of his 10 year marriage— by buying a $75,000 mansion!

Speaking of the martial-go-round, Embers star Dorothy Donegan and her hubby are now celebrating their 10th— reconciliation. That other Dorothy D and her hubby, Jack Derrison are denying those rift-in - the - honeymoon - house-rumors. And Nina Simone and her Mister, Don Ross, will have their knot untied.

Nat Cole Hits Adoption Myths

Nat King Cole believes Negroes should approach the mushrooming problems of child adoption with more compassion and understanding.

In an article, "Why We Adopted Kelly," in the April issue of EBONY Magazine, the artist says, "Adopted should be an adored word. An adopted child is one you wanted and prepared for."

The famous entertainer and his wife, Maria, adopted a son, Nat Kelly Cole, last July. In the article, he reveals for the first time the story behind the adoption.

"We have two daughters," says Nat, "and it was only natural that we should want a son to complete the family circle. We could have had another child, but they tell me the only way a couple can be sure their next child is a boy is to adopt one."

Nat, whose voice and personality have made him an international celebrity, punctures several myths about adoptions. Kelly, he reveals, has brought untold joy and happiness to the Cole family.

He adds: "I am always amused when I hear people say of parents by adoption, 'Oh, isn't that wonderful' or 'Look what they did, aren't they nice people.' The truth is that we're the lucky ones. What some people don't seem to understand is that adoption is a two-way street.

"You adopt and get adopted. The child takes you over. You're his mother and father. Parenthood is more than physically giving birth to a child."

Nat "King" Cole to Appear at Hollywood Bowl, August 19

Nat King Cole, recently returned from a special appearance at the Red Cross Gala in Monaco, will headline at the Hollywood Bowl Friday, August 19th, marking his sixth annual appearance at the Bowl.

The popular singing star's repertoire will include such famed Cole standards as "Unforgettable" and "Mona Lisa," as well as a specialty number "Mr. Cole Won't Rock and Roll," which he introduced here a few months ago at the Cocoanut Grove. The "King" will also offer a medley of piano selections, bringing back memories of his start in show business some seventeen years ago.

He will be aided, musically, by Lee Young, drums; John Collins, guitar; Charles Harris, bass; and Irving Bush, trumpet.

Following his Bowl appearance, Cole opens a two week engagement at tre Fairmont Hotel in San Francisco, after which he begins active rehearsals for his Broadway debut in "I'm with You." Slated for a late December opening, the show will be produced by the singer's own independent producing company, Kell-Cole, in association with Paul Gregory.

Sharing the Bowl spotlight will be Nelson Riddle and his Orchestra, augmented by the Los Angeles Philharmonic. The program begins at 8:00 p.m.

Nat King Cole Makes Mexican Debut

Musical ambassador Nat King Cole, recently returned from a special appearance at the Gala in Monaco, is set to go south of the border on August 22nd for a week's engagement at the El Senioral in Mexico City. It will be Cole's first appearance in that country.

The popular singing star is said to sell more records in foreign countries than any other American artists, and two albums of Spanish music, "Cole Espanol" and "A Mis Amigos," have been extremely successful in Mexico.

Last year Cole made a triumphant tour of South America, where he sang to an estimated eight million listeners at concert and TV appearances, and was commended by the American press for the good will he had disseminated along with his fine musicianship.

Upon his return from Mexico, Cole will play a two-week engagement at San Francisco's Fairmont Hotel, and then begin rehearsals for "I'm With You," an original musical, in which he makes his Broadway debut sometime in December. The show will be produced by the singer's own company, Kell-Cole, in association with Paul Gregory.

King Cole called music ambassador

NEW YORK — Nat King Cole proved once again, as with his triumphant tours of South America and Europe, that he is one of the best good-will ambassadors the United States has ever had.

During a limited one week engagement, that marked the popular ballad singer's Mexican debut, he played to SRO audiences nightly.

Enthusiastic fans stood for hours in the rain to see Cole, and an estimated 13,000 people jammed the National Auditorium to applaud the singer's one night concert program.

* * *

BEFORE RETURNING to California, Mr. Cole and his lovely wife, Maria, were presented to Adolfo Lopez-Mateos, President of Mexico, at a party given in their honor by the Secretary of the Interior.

Said Cole, "The tremendous reception I received was overwhelming and I'll never forget it. Everyone was just delightful to us."

* * *

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NAT KING COLE

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'King' Cole To Try Musical On Tour—Then Broadway

The Commercial Appeal
Memphis Tenn.
Oct 25 1961

By United Press International

HOLLYWOOD, Oct. 24.—Nat 'King' Cole, a veteran of the entertainment business, is not afraid to try something new. He does just that when he makes his debut in a Broadway show.

Cole is spending long hours these days in a Hollywood rehearsal hall preparing "I'm With You," a musical he's taking on tour and plans to open on Broadway in February.

"It's my first show in this field," he said. "As far as audiences are concerned, I don't have stage fright, but I'm restricted to a pattern which isn't my own act."

For his initial Broadway venture, Nat picked a show in which he'll have to play seven different roles—besides being narrator.

"The story is based on a philosophy of love," he said. "It's a musical 'Our Town,' and I come out in the beginning as a wandering fellow who is the narrator.

Nat 'King' Cole

"I go on stage singing, sit down with a book and start philosophizing about love to the audience."

As Nat pours out the philosophy, he takes the roles of a Brooklyn character, a cowboy, a businessman, a commuter, an intellectual, a hepcat and a suburbanite. All have something to do or say about love.

"We spoof love, laught at it, play with it and take it seriously," Cole said. "We're taking the universal language of love and acting it out with music and dancing."

Nat said he'd been looking around for years, hoping to find a show he could take to Broadway. When one did come along, he got backing from Capitol Record Co. Nat's co-star will be Negro actress Barbara McNair, and the cast of 32 contains eight Negroes.

The reason the show fascinated me was that the transition was not abrupt," he said. "If it were a heavy dramatic thing like 'Raisin in the Sun' would have been too [illegible] get a [illegible] dra- which is the audi-

Nat said the show was written specifically for him, and it's only theme is one of romance.

"We're not going to give the audience any problems," he promised, "just an evening's entertainment."

Nat was asked why he chose the risky field of Broadway, where shows die like flies.

"Once in a while in this business you need something to rock you out of your complacency," he said. "That was always bugging me—making the big transition."

28 1960

MATTIWILDA DOBBS

Mattiwilda Dobbs, Returning From Abroad, Fills Town Hall

Atlanta Daily World

By EARL DITON

NEW YORK, N. Y. — (ANP) — Mattiwilda Dobbs, premier Negro coloratura soprano, was greeted at Town Hall Sunday with a packed audience that had been assembled by some 300 or more Grace Congregational Church friends, where she had served at one time as regular choir soloist.

Miss Dobbs had just returned from the Soviet Union bringing us a more or less unique program.

Thanks to the connoisseurs of early vocal music many arias have been resurrected from oblivion, 3 with which the singer opened her program Lully's Recitative et Air de Bangaride (from the opera Atys) and Chant de Venus: Revenez, Amour (from the opera Thesee); and Rameau's Air d'une Ombre (from Castor et Pollux).

Mandelssohn is often neglected in favor of Schumann and Brahms, Miss Dobbs seemed to have agreed, in that she programmed the mas ter's Venetianisches Gondellied, Auf Fluegeln des Gesanges, Der Mond And Neue Liebe.

The long Schubert's Der Hirt auf dem Felsen with its masterful clarinet obligato played by David Glazer, was a solo number instead of a group.

Respighi's Pioggia and Stornellatrice, and Castelnuovo-Tedesco's La Pastorella illustrated the more recent school of Italian song composition.

Debussy's Melodies Inedities played large part on the program: Claire de lune, Pierrot, Apparition, and Fantomine.

At the end, there was an unusual assemblage of folk-songs: Ack, Varmeland, du skoena (Swedish), arranged by Haegg; Gato (Argentine), arranged by G.nastera; Michieu Banjo (Louisiana Creole song), arranged by Camille Nickerson; De Glory Manger (Negro spiritual), arranged by James; and The Russian Nightingale ,Russian by Alabieff.

It is a joy to listen for once to one who sings on pitch. Miss Dobb's high D toward the end of the recital was just as pure as tho she had achieved it earlier in the program.

She is the only singer who can follow Marian Anderson in a verse of Schubert's Ave. Mario, as an encore. And she surely protrayed her Southern blood in a verse of "City Called Heaven" as a 2nd encore.

Both numbers were unaccompanied. Forscoth ,the entire program was masterfully controlled.

Leo Taubman, a native of Koenigsberg, Germany - where both Emanuel Kant, The philosopher, and Nicolai, the composer of the opera "The Merry Wives of Windsor" were also born, demonstrated profusely his musical training in both Muenchen and Berlin, as accompanist.

Mattiwilda Triumphs

NEW YORK, N. Y. — Mattiwilda Dobbs has added another laurel to her singing crown with her excellent performance as Zerlina in Mozart's "Don Giovanni" which was presented by the Metropolitan Opera Company this week.

MATTIWILDA DOBBS IS ZERLINA AT 'MET'

The Pittsburgh Courier

Mattiwilda Dobbs, whose previous roles at the Metropolitan Opera House have been Gilda, Oscar, Lucia and Olympia, assumed her fifth role there Wednesday night. It was that of Zerlina in the second "Don Giovanni" of the season.

Miss Dobbs is an exquisite singer and she did the part charmingly. Her dainty figure and natural lightness made her a pleasing Zerlina to the eye. And her clear, supple soprano, her musicianship and her grace of phrasing made her equally agreeable to the ear. Both as an actress and a singer she sustained the balance of the strong cast.

Lucine Amara, the Elvira, was the only other member of the cast who was not in the first performance last Saturday. But this is a role Miss Amara has sung before and that she does well—with authority, dignity and vocal assurance. Last night she was in excellent voice. Her associates were Cesare Siepi, Eleanor Steber, Cesare Valletti, William Wildermann, Fernando Corena and Theodore Uppman. Karl Boehm conducted. ROSS PARMENTER.

Mattiwilda Dobbs In Met's 'Giovanni'

Atlanta Daily World

NEW YORK, N. Y. — (ANP) — Miss Mattiwilda Dobbs has added another laurel to her singing crown with her excellent performance as Zerlina in Mozart's "Don Giovanni" which was presented by the Metropolitan Opera Company this week.

Duke Quits Stage In Night Club Feud With Young Comic

Birmingham Record

HOLLYWOOD, Calif. (ANP)—Duke Ellington, the renowned jazz composer, pianist and orchestra leader, refused to appear on stage during a two-week appearance of his orchestra at the Crescendo Club on Hollywood's fabled Sunset Strip because of a feud with comic Mort Sahl over top billing, the Associated Negro Press learned.

W-1-7-13-60

The hassle arose after Sahl, a comedian who creates a good deal of his jokes by subtle inferences, insisted on headlining the show during the stand by the Ellington orchestra, which ended July 3.

P-6

The Canadian-born humorist wouldn't even compromise on splitting the billing with the more widely known and famous Ellington. It appeared, therefore, that Sahl whether or not race entered into his decision, he was conforming to the popular practice on stage and on television of topbilling white entertainers over Negroes even when the talents and greater reputation of the latter are evident.

Birmingham Ala

NO OTHER COURSE

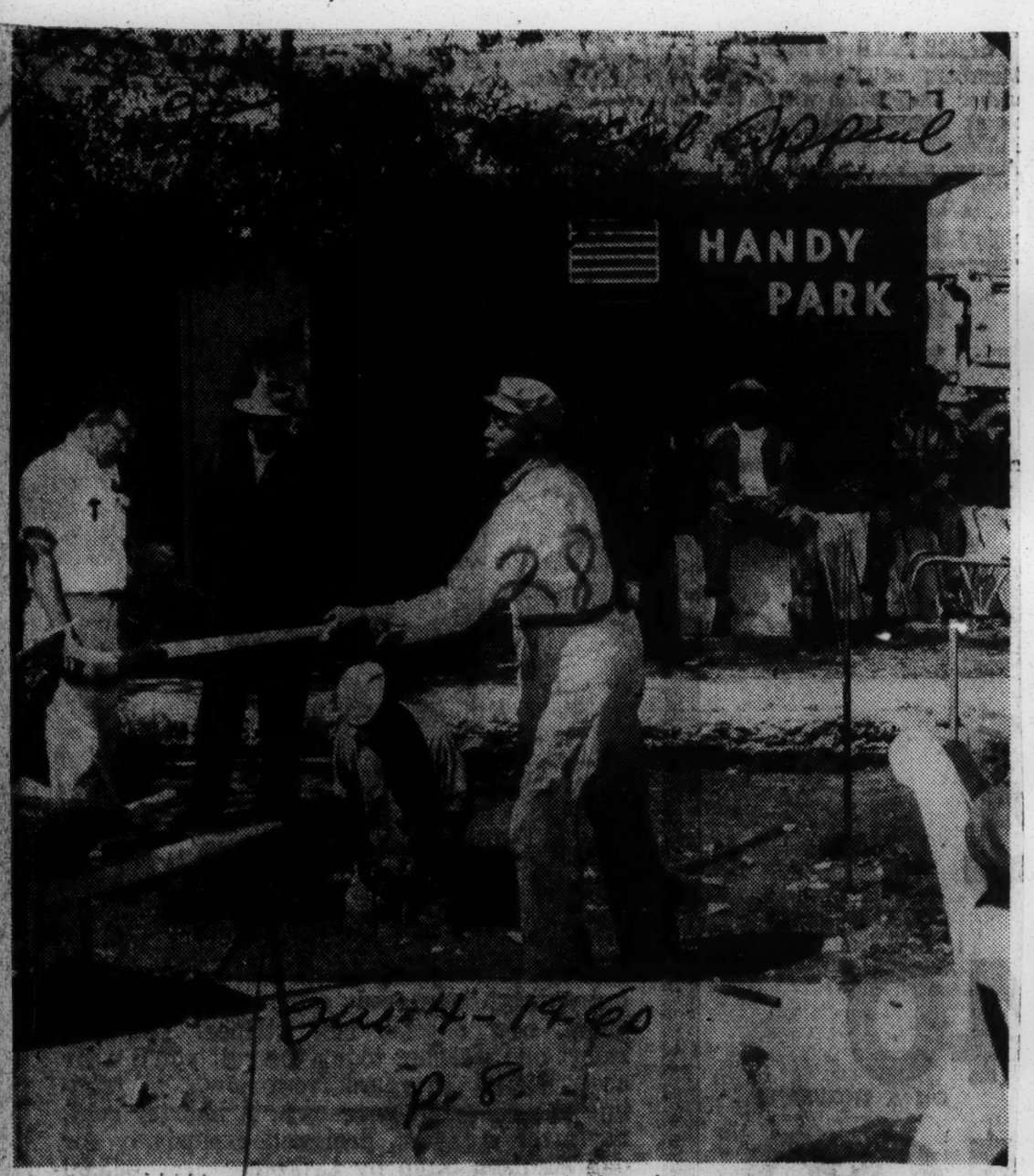
Duke, meanwhile, took the only course open to an artist of his stature in order to maintain his integrity and self-respect. He stayed off the stage during the time the orchestra was on stage at the Crescendo. To bow to a compartive "Johnny-Come-Lately" like Sahl would have meant that he was willing to sacrifice his self-respect and sense of propriety. A composer for the past 35 years, Duke and his band have been hailed nationally and internationally, and have performed before the crowned heads and ruling potentates of the world's largest nations.

Sahl, by comparison, shot to the forefront in about the last two or three years. But as a Crescendo representative put it, "He is on his way up—and he's grabbing at every rung on the ladder as he goes." Mort even had the gall to poke fun at Ellington for staying off the stage, during one of his appearances. "I hear Duke Ellington is supposed to be on but I haven't seen him," he wisecracked.

Sahl reportedly had a contract which called for top billing and, despite the pleas of those who tried to persuade him that Duke's nightly absence was harmful to the show, he would not relent. He was going to headline the show, or else.

His trump was a contract for a 20-week stand at the Cresendo. The club is owned by Gene Norman.

Dr. Johnson, who has known the Washington, D. C. school for 34 years, Dr. Nabrit, a member of the Howard faculty since 1936 and dean of the School of Law for the past two years, assumed the presidency of the nation's largest predominantly Negro institution July 1st.



BLUES BASE—E. D. Warren (left) of McNeel Marble Co. of Marietta, Ga., and D. H. Baxter, Memphis building inspector, check a 6-foot-deep hole being dug in Handy Park for the foundation of a half-ton bronze statue to the late 'Father of the Blues.' Digging the hole is J. M. Delay of Marietta, while Theodore Davis, also of Marietta, prepares the 14-foot-square patio base. —Staff Photo

Handy Will Return To Beale —Blues' Author Statue Ready

BY GEORGE SISLER

Beale Street was a thoroughfare of melody and mirth a half-century ago when a young Negro musician marched his band up and down its length with a tune that soon had the town jumping with a new kind of low-down beat.

Shoppers thronging the old City Market at Second and Beale soon decided to go along politically with the subject of the catchy "Mr. Crump Blues," and the late E. H. Crump was on his way to power.

So, too, was young William Christopher Handy, who was writing still more melodies at his cigar-counter headquarters in Pee Wee's Saloon. His first song lived on after the 1910 election to become the world-famous "Memphis Blues," and from Pee Wee's Place came the "St. Louis Blues" and "Beale Street Blues" and others which changed the whole world's musical habits.

Worldwide Renown

Handy Park, named for the composer who went on to Broadway and Carnegie Hall and worldwide renown, replaced the old City Market. And yesterday, a six-foot hole was dug down through the market's foundation rubble for the base of a bronze statue of Professor Handy—Memphis' tribute to one of its noted citizens.

Golden Horn

E. D. Warren of Marietta, Ga., of the McNeel Marble Co., reported with a crew of workmen yesterday to erect the statue. The 8-foot-high statue of Handy with his golden horn will stand atop a 4-foot-high pedestal of Missouri red granite. It will be flanked by two granite benches, the whole centering a 14-foot-square patio of Georgia granite.

The entire patio and statue will be in place late this week and then covered until unveiled May 1 in 3-4 p.m. ceremonies.

No strangers to Memphis, Mr. Warren and his crew erected the state of Mr. Crump at the Poplar entrance to Overton Park.

Handy honored in hometown

MEMPHIS, Tenn. — Beale Street, where he founded the blues, was the scene of a touching tribute to the late W. C. Handy here Sunday. A bronze statue was unveiled in his memory.

Handy's son Bill and his widow, Louise, both of New York, pulled the cord to undrape the monument to the father of the blues. The figure stands with cornet in hand, eyes on the distance. He faced south.

* * *

HANDY'S BROTHER, Charlie, 71, stood before the statue and said the likeness was "damn good."

Years ago he realized he had given to America a new form of music and someday he knew he would be remembered."

* * *

ABOUT 2,000 spectators surrounded the little park near the downtown end of Beale Street. They heard Mahalia Jackson, Juanita Hall, Damita Jo and others honor Handy with songs.

His friends, old cronies and politicians eulogized him. The "St. Louis Blues" and "Beale Street Blues" were played.

The event began with a parade led by a car carrying five of Handy's original band members.

Wailing Beale Street Notes Bring Handy Statue 'Home'

Record Crowd Jams Park In Heartfelt Tribute To Gentle 'Father Of The Blues' Who'll Watch Over Place He Loved Best

By JAY HALL

A blue note went up from a trumpet at Court Square yesterday afternoon and joined by others, swelled and wafted down Main and onto Beale to die and be born again at the bronze feet of W. C. Handy.

The white covering on the towering statue of "the Father of the Blues" before its unveiling gave some the exhilarating impression that Handy's ghost was here in Handy Park for his own greatest tribute.

A crowd the like of which the park has never seen literally squeezed into the area to catch the colorful ceremony.

Three Stories Tall

Besides those at ground level in Handy Park bounded by Beale, South Third and Hernando, spectators ranged three stories high in business buildings on the south side of Beale across from the park.

And diagonally eastward from the park across Beale, a throng stood on the rooftop of the building which once housed Peewee's Saloon where a little-known Handy molded a musical spirit that was to make him known to the world.

Verbal and musical tribute after tribute to Handy rose from speaking stands and band stands in the park during the hour-long, televised ceremony.

Eloquence Flows

Eloquence was never in the hands of a better master than when George W. Lee, Negro civic and business leader and the ceremony's keynote speaker, said:

"Today Handy returns to the street that God gave him, never to leave again.

"He will stand here against the resistless stroke of time holding watch over his beloved Beale, as it rambles for a crooked mile through the busy heart of Memphis only to lose itself in the muddy bottoms of East Street."

He pictured the Handy compositions as "expressing the mood and melody of a whole era of American life—in which work and sorrow songs rose from the section hands laying railroads through the Southern dust; from the docks of the Mississippi River where rousters jay-walked down slippery gangplanks; from the saloons and bawdy houses where field hands came to lay down their burden and raise their voices in a wailing melody; from the honky-tonks of the sawmill town, accompanied by "hand-clapping and banjo-strumming."

Tribute Paid To Ahlgren

He concluded with an equally eloquent tribute to those who had made the bronze statue and its pink granite base a reality.

"The honorable Frank Ahlgren," he said, "who fathered the idea of this monument, has demonstrated sufficient imagination and moral courage to translate his idea into a glorious reality. Working with him has been a cross-section of fine citizens. Through their contributions and with a great big assist from ASCAP (American Society of Composers, Authors and Publishers), the job was done."

Mr. Ahlgren, editor of The Commercial Appeal, later read into the record the names of all members of the W. C. Handy Memorial Fund Committee of which he was chairman.

Bands, Broadway celebrities, local and Washington dignitaries and members of the Handy family added further glitter.

Handy's most famous sings—"St. Louis Blues," "Memphis Blues" and "Beale Street Blues"

—rose again and again from musical instruments.

And the memory of them lingered on long after "that evenin' sun went down."

HEIGHT OF GLORY—His horn mute, the statue of W. C. Handy appeared to hear the rich voice of Mahalia Jackson, world's best-known gospel singer, pouring out a beloved spiritual, "Just a Closer Walk with Thee." Between the singer and the statue is George W. Lee, master of ceremonies, at the statue's dedication yesterday in Handy Park on Beale.

The Commercial Appeal
Memphis, Tenn.

Stars Of Broadway To Shine In Salute To Handy On Beale

By GEORGE SISLER

Beale Street will be the stage Sunday for a Broadway production saluting a Memphis citizen who went from the Chickasaw Bluffs to bright lights on the Great White Way.

Top stage, screen and television stars are booked for ceremonies dedicating an heroic statue of the late W. C. Handy whose Memphis-born blues took Broadway and the world by storm. The talent-packed show will begin at 2:30 p.m. and continue until 5 p.m.

Actual dedication ceremonies will be encompassed within an hour. Television station WMCT will beam the program 'live' from Handy Park at Second and Beale. With Lt. George W. Lee, Negro civic leader, as master of ceremonies, the program will boast two orchestras, a marching band, a mammoth choir and chorus and stars headlined by Mahalia Jackson and Juanita Hall.

Dixie Style Music

Professor Handy's immortal blues will again be heard along the street where they were born as Jack Hale and his orchestra and Gene 'Bowlegs' Miller's orchestra give them melody. Lyrics will be sung in inimitable Dixie style by Rev. W. H. T. Brewster's Handy Memorial Choir and A. C. Williams' Teentown Singers.

Juanita Hall, star of "South Pacific" and famed for her rendition of "Bali Hai," will sing the first of all Handy blues — "Memphis Blues," the song growing out of the Negro musician's earliest triumph and first known as the "Mr. Crump Blues."

Ruby Dee and Ozzie Davis, starring in the current Broadway smash hit "Raisin in the Sun," will give a dramatic reading of "The Story of the Memphis Blues," and Mahalia Jackson will sing as only she can "When the Saints Come Marching In" and other numbers.

ASCAP Men Here

Representing the entertainment world will be two top officials of the American Society of Composers, Authors and Publishers (ASCAP). Stanley Adams, ASCAP president, and Paul Cunningham, past president and director of public information, will accept the Handy statue on behalf of the Memphis composer's erstwhile associates.

Mrs. W. C. Handy, widow of the 'Father of the Blues,' and his son, W. C. Handy Jr., will unveil the statue created through public subscription by a bi-racial committee appointed by former Mayor Edmund Orgill and headed by Frank R. Ahlgren, editor of The Commercial Appeal. Inscriptions on the statue base, telling the story of Handy, will be read by Dick 'Kane' Cole of radio station WLOK, which will broadcast the ceremonies.

Nat C. Williams, Memphis showman, is building a program of entertainment to follow the hour-long dedication ceremonies. He also is arranging a marching band, to represent Handy's original group, which will march from Main and Madison to Handy Park for the dedication show.

Eubie Blake

Noble Sissle

Mahalia Jackson

Juanita Hall

Mr. Cunningham

Stanley Adams

BROADWAY TO BEALE — New York's "Great White Way," where the late W. C. Handy rose to fame from Memphis' Beale Street, is joining the city where the blues were born in dedicating a statue of the composer. Coming here for the May 1 ceremonies are (top row from left) Stanley Adams and Paul Cunningham, president and director, respectively, of ASCAP and Juanita Hall, singing star of "South Pacific," and (bottom row from left) singer Mahalia Jackson and songwriting team Noble Sissle and Eubie Blake.

It's Marietta to Memphis for W.C. Handy's Statue

The Atlanta Constitution
Atlanta, Ga.

JAMES SHEPPARD

The rays of that evening sun ... to see go down sifted ... skylight of the Mc... Co. plant in Mari... and caught on ... bronze statue of ... Handy. ... and one-half-foot ... the musician-com... his golden trumpet ... coffin-like in a ... box. But for a fleeting ... a stonecutter be... a sweet, sad note ... Handy's "St. Louis ... statue was alive,

... reality broke in with all ... factness:

... be uncrated," said ... E. Reece, "until we ... Memphis. A truck will ... there Monday."

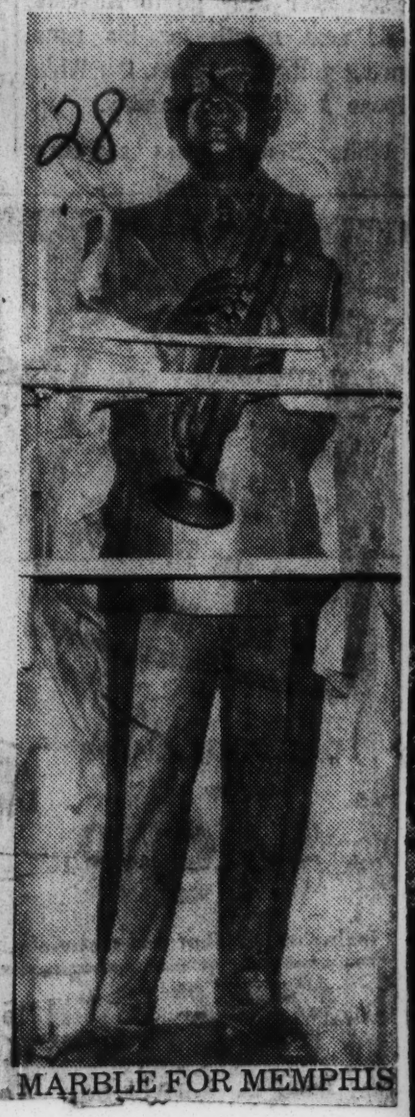
... executed the design in ..., Italy. The statue will ... on a red-marble memo... Memphis in a park ... bears the name of the ... who shaped the rhythm of ... Negro race into America's ... ted tempo of the blues.

... is chief designer for ... morial and the McNeel ... Co. is contractor.

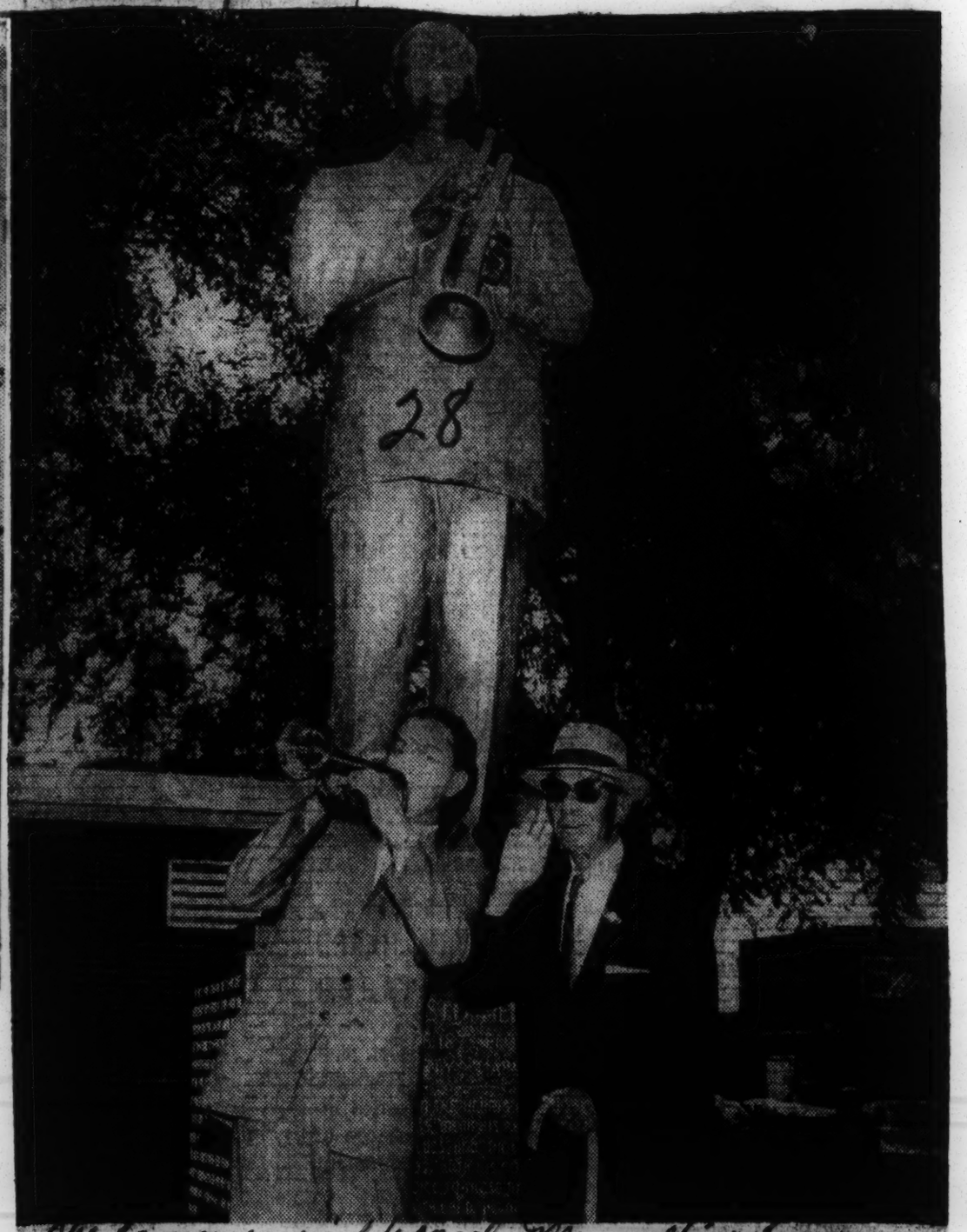
... in Memphis that Han... "Father of the Blues," ... first successful song, ... Memphis Blues," com... a campaign piece for ... Hall (Boss) Crump, ... 1905 was running for ... the town.

... statue will be unveiled ... Memphis memorial ... dedicated during the last ... in April.

... Christopher Handy, ... one-time Alabama ... blind and infirm at ... in New York City.



MARBLE FOR MEMPHIS



The Commercial Appeal, Memphis, Tenn.

GOLDEN HORN TRIBUTE — Singer-comedian Danny Thomas paid a visit yesterday to the bronze statue of the late W. C. Handy in the Beale Street park bearing the name of the 'Father of the Blues.' The St. Jude Hospital patron worked out of Handy's famed trumpet a few bars of the blues he composed several years ago when he was responsible for changing the name of Beale "Avenue" back to Beale Street. It all sounded mighty good to Matthew Thornton, the 'Mayor of Beale Street.'

—Staff Photo by Fred Griffith

Usher's Fund Aided

Constituiton Hall Hails Mahalia; She's Due Back

WASHINGTON, D. C. — Gospel Singer Mahalia Jackson stirred a capacity audience in Washington, D. C.'s Constitution Hall recently and is being booked for a return engagement Nov. 26.

Irving Lowens, contributing critic of the Washington Evening Star newspaper, wrote this of her performance:

"THE concert-goer usually goes to concerts, applauds politely, enjoys himself and leaves. If the concert is particularly good, he may get a little excited and shout 'bravo' once or twice. Music is a pretty polite business.

"But it isn't necessarily that way, and when Mahalia Jackson really gets going, it isn't that way at all. Just beneath the surface of the rapt audience you can sense the ripples of blind excitement. The craving to participate, to be part of this enormous, inspired woman gets too big to contain, and from all over come the shouts and the handclaps.

"SUDDENLY Miss Jackson is out of the world. She throws back her head, booms into the mike, and is the primitive power of music incarnate. In less polite civilizations than ours, music was one step in the ladder to ecstacy, the mystic food. More than 3,800 people felt this frightening power last night.

". . . I would defy the most blase and sophisticated music lover in the world to sit unmoved through this singer's 'Elijah, Rise' or her 'I Will Move On Up A Little Higher.' This is a genuine ministry of music."

TICKETS for Miss Jackson's first Constitution Hall appearance were sold out a month before the concert.

Her sponsors, the International Church Ushers Association of the Washington, D. C. area, said proceeds from Miss Jackson's concert, which was an expensive venture, benefitted ICUA's headquarters fund, as will her next performance.

Comprising ushers of 124 churches in the Washington, D. C. Area, the nearly 3,000-member association purchased with $5,000 down a $16,000 building which it will remodel extensively.

Dedication services for the building, located at 1923 Sixteenth street, N. W., will begin May 28, 1960, and continue for a week.

Gospel in Washington

In two of the biggest days in Mahalia Jackson's career as "the world's greatest gospel singer," she visited Capitol Hill, taped a show for the Voice of America, was honored at a reception at the Georgetown home of Rep. and Mrs. Chester Bowles, and sang a rousing concert in the hallowed hall of the Daughters of the American Revolution.

Sponsored by the Interdenominational Church Ushers Association, the capital concert in Constitution Hall was a jam-packed sellout. The predominantly Negro audience hung on every word their idol sang. They knew most of the fifteen spirituals and gospel songs she presented, but the way she sang them smoothed out the wrinkled faces of some of the older listeners, and had others shouting and clapping in musical and religious ecstasy. When Mahalia—her ample 200-pound-plus form corseted in a simple turquoise concert gown—started "How I Got Over," half of the audience screamed "Yes, yes." Another number, "Move It Up," brought a religious fervor to the air, and there were tears in many eyes when she sang "God Specializes." At the end, Mahalia was too tired to come back onstage to receive scores of floral tributes from her admirers.

Later, the 48-year-old New Orleans-born singer, who first reached fame in Chicago, confessed: "I accomplish more for other people than for myself. I have nobody of my own to give what I earn [she is separated from her husband, and they had no children]. I help my relatives and their kids, but they won't give me the kids. I have nobody to come home to. At my age a person misses these things more and more."

Columbia Records

Mahalia: 'Nobody to come home to'

Mahalia Jackson Sings For 7,000 In Capital City

WASHINGTON — (ANP) — Mahalia Jackson, "queen of gospel snigers" was the only Negro artist on the Jumbo Jamboree program held here Monday night by the Republican women.

The jumbo box-supper held at Uline Arena was attended by President Eisenhower, Vice President Richard Nixon and members of the Cabinet as well as members of Congress.

It was attended by some 7,000 including the Republican women from around the nation who were in a four-day conference here.

Miss Jackson dedicated to the President the number, "He's Got The Whole World In His Hands." She brought the entire house into the act when she gave out with "Ain't Gonna Study War No Mo." The thousands of listeners swayed to the rhythm of the number and clapped their hands rhythmically as if attending an old fashion revival.

Mahalia gives star role to girl, 11

NEW YORK — Mahalia Jackson and a young friend brought down the house at Madison Square Garden last Sunday.

Her appearance before the audience of 10,000 was the climax of the second annual Gospel, Religious and Folk Music Festival, with 350 performers and four organs. One of the performers was a cantor, Mort Freeman of Tel Aviv.

WHEN MISS JACKSON's name was announced cheers broke out and when she mounted the stage a hush fell over the huge arena. Before she sang she introduced 11-year-old Lavera N. Smith of Fort Worth, Tex.

"I want you to hear this child," she said.

STANDING ON her toes to reach the microphone, the girl began to sing softly, and then her voice grew under shouts of "Sing, baby, sing", from Miss Jackson.

After her performance, Miss Jakcson hugged the youngster.

Three of the larger choral groups that performed at the festival were the Washington Temple Choir of Brooklyn, the Abyssinian Radio Choir of Newark and the Voices of the Tabernacle of Detroit.

2,000 brave rain to hear Mahalia

The Afro American
Baltimore, Md.

CHICAGO (ANP)—Inclement weather restricted attendance at a concert featuring Gospel singer, Mahalia Jackson, in Soldiers' field here last Monday, but she found the small crowd just as responsive as any of her largest audiences.

The featured artist at a kicking off musical of the National Baptist Congress' annual convention, Miss Jackson sang to an audience of 2,100 fans who braved a cold drizzle and chilling winds off nearby Lake Michigan. She donated her services to the convention. Sharing the spotlight with her was a 1,000-voice chorus under three directors.

THE "QUEEN of Gospel Singers" sang three of her most touching hymns and drew the usual stirring reaction. Most of the crowd joined her in singing.

Mahalia was just as warm in expressing her appreciation to those who came to hear her in the murky weather. Cautioned against damaging her voice by singing in the rain, she replied:

"IF THESE people can come out into this rain to hear me sing, it's as little as I can do not to disappoint them."

In addition to Miss Jackson and the choir, seven bands were featured at the concert, which was expected to attract 40,000 persons. It was sponsored by the Antioch Missionary Baptist church, the Rev. W. N. Daniel, pastor, host to the convention.

Associated Press

To Sing at Met

Leontyne Price, soprano who has appeared with opera companies from San Francisco to Milan, Italy, will make her debut at the Metropolitan Opera House in New York City next season as Leonora in Verdi's "Il Trovatore."

Says Leontyne Price presages new opera age

DETROIT, Mich. (ANP) — When soprano Leontyne Price makes her debut with the Metropolitan Opera Company next winter, she may herald a new Golden Age of Opera, in the veiw of a prominent music critic, who calls her voice one of the most glorious of our times.

After hearing her sing a concert at the Scottish Rite Cathedral here recently, Joseph Mossman, the Detroit News music critic, came away singing her praises.

But he also scored that segment of the local community who failed to show proper appreciation or support for so talented an artist as Miss Price.

* * *

IN SINGING a program consisting of compositions by Handel, Schubert and Francis Poulenc, Mossman noted that Miss Price sung with supreme musical artistry. "From top to bottom, her soprano was pure gold and velvet — royal purple velbet," he wrote.

Concerning the flexibility of her voice, he said: "She ranged from a pianissimo that was hardly more than a whisper to a flood of golden tone that seemed to bulge the walls of the concert hall."

LEONTYNE PRICE

22 Curtain Calls For Leontyne Price

MILAN, Italy — (UPI) — An Italian opera audience forgot its traditional reserve Saturday to give an American Negro girl a total of 22 curtain calls for her performance. Soprano Leontyne Price of Laurel, Miss., scored what critics termed her most important operatic success at Milan's La Scala in the title role of "Aida."

Leontyne Price Stars In "Aida"

LEONTYNE PRICE STARS IN "AIDA"

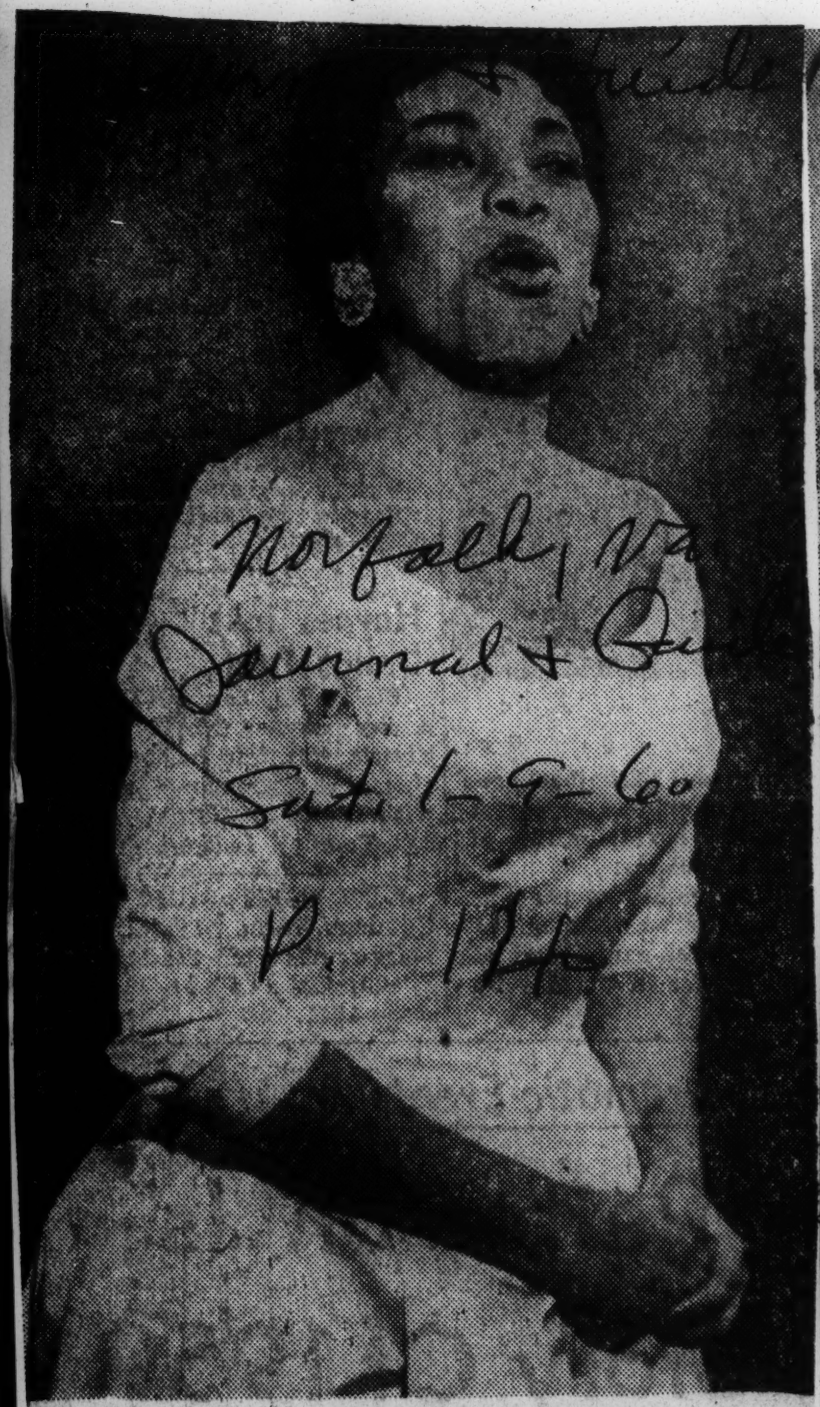
CHICAGO — (ANP) — Leontyne Price, the famous soprano, gave a sparkling performance as she sang the title role in Verdi's "Aida" before a large audience as the popular music drama received its fourth and final performance of the 1950 lyric season at the Civic Opera House recently.

Miss Price has been an outstanding figure of the concert stage for the past several years. She is the wife of the outstanding concert baritone, William Warfield.

STRICKEN IN VIENNA— Opera star Leontyne Price had to surrender her role in "Aida," when it was presented last week in Vienna. An appendicitis attack floored her and she had not sufficiently recovered from surgery to go through with the performance.

28 1960

LEONTYNE PRICE



She'll Sing At The Met

Leontyne Price, soprano, will sing at the Metropolitan Opera during the 1960-61 season, general manager Rudolf Bing has announced. She will make her debut as Leonora in "Il Trovatore."

Miss Price, a native of Laurel, Miss., studied at Central State College and the Juilliard School. She made her Town Hall recital debut in 1954 and since then has sung with the NBC Opera, the San Francisco and Chicago operas, the Vienna State Opera, Covent Garden in London and the Arena di Verona.

She has been chosen by Herbert von Karajan to sing Leonora in the production of "Trovatore" that will inaugurate the new Salzburg Festspielhaus in July, 1960. She is married to William Warfield, concert baritone.

SIGNED BY MET — Leontyne Price, soprano, will make her debut at the Metropolitan Opera House, New York City, during the coming season as Leonora in Verdi's "Il Trovatore." She has appeared in Italy's La Scala Opera as well as in San Francisco. She follows at the Met in the footsteps of Marian Anderson, Gloria Davy and Mattiwilda Dobbs. Story on Theatre Page.

Leontyne Price to sing 'Il Trovatore' at the Met

The Afro-American
Baltimore, Md
1/5/60

NEW YORK — Metropolitan Opera patrons will get their first taste of the talents of Leontyne Price next season.

Miss Price will make her Met debut, singing the role of Leonora in "Il Trovatore" by Verdi. General Manager Rudolf Bing announced the signing of Miss Price on Tuesday.

The noted soprano has also been chosen by Herbert von Karajan to sing this role in the opening performance at the new Festival Theater in Salzburg in July.

* * *

MISS PRICE who was born in Laurel, Miss., first gained prominence when she sang Bess in George Gershwin's "Porgy and Bess," both in its New York revival in 1953 and in its touring production in Europe.

She has also appeared during the last few years with the San Francisco Opera, Chicago Lyric Opera, London's Covent Garden Opera and the Verons Arena Opera in Italy, and in four of the NBC Opera Company's televised productions.

She has made many concert appearances in America and Europe, both in recital and as soloist with orchestras.

Muriel Rahn to re-create Barrier role

The Afro-Am.
Baltimore, Md.
Sat. 3-26-60

NEW YORK — Muriel Rahn repeats her Broadway starring role in a revival of "The Barrier," Friday evening, in the Little Theatre of St. Martin's Church, 230 Lenox Ave.

The Coffee Concerts, presentation of the Langston Hughes-Jan Meyerowitz musical drama also will feature Charlotte and Paul Elmer of the original Broadway cast, together with Brooks Alexander, Constance Stokes and Brent Williams.

Of special interest is the participation in the performance of both author Hughes, as narrator, and composer Meyerowitz, as musical director.

* * *

"THE BARRIER" is the musical version of Mr. Hughes' play "Mulatto" which ran 373 performances on Broadway. This was the longest run for a play by a colored author until "A Raisin in the Sun" broke the record last month.

The story concerns miscegenation and lynch law in a rural Georgia community. A mulatto youth, educated in the north, returns to the planation where he was born, determined to "live his white half." An explosive conflict develops between the boy and his white father which ends in the eventual death of both.

28 1960

PHILIPPA SCHUYLER

Philippa Schuyler Scores In Italian Concert Trek

Journal and Guide

ROME — Concert pianist Philippa Schuyler, who has been on an extensive Italian tour of 20 cities for six weeks, made her Rome debut before a cheering, overflowing audience last week. The Rome American said: "La Schuyler is the Eleanor Duse of the piano!"

P. 18

Her Italian tour extended from Milano to Palermo, Sicity. In Verona, the Gazzetino said: "We greatly appreciate the Amici della Musica bringing to us an artist of this qaulity. To hear La Schuyler is an event of importance."

IN BARI, the Insieme commented: "It is rare today to see so many gifts fused so perfectly in one artist."

Sat. 4-23-60

Miss Schuyler had an audience at the Vatican to see His Holiness, Pope John.

Norfolk, Va.

Miss Schuyler's record album of 17 folk works and classic was just issued by Circe Records her book Adventures In Black and White held up for the album to appear first, will be in the bookstores May 1.